DOCUMENT RESUME

ED 029 012 TE 001 084

By-Madsen, Alan L.

A Study of Responses of Prospective English Teachers to a Test on Theories of Literary Criticism. Interim Report.

Illinois State-Wide Curriculum Study Center in the Preparation of Secondary English Teachers (ISCPET), Urbana.

Spons Agency-Office of Education (DHEW), Washington, D.C. Bureau of Research.

Report No-HE-145

Bureau No-BR-5-0789

Pub Date Oct 68

Contract-OEC-5-10-029

Note-96p.

EDRS Price MF-$0.50 HC-$4.90

Descriptors-Books, Education Majors, English Education, English Instruction, *Independent Reading, Literary Conventions, *Literary Criticism, Literary Genres, Literature, Program Evaluation, Seniors, *Student Testing, *Teacher Education, Teacher Education Curriculum, Tests, Theories, Vocabulary

This study was designed to (1) determine whether prospective English teachers who had taken a course in literary criticism differed significantly from those who had not, and (2) discover what books on critical theory students had read and whether a relationship existed between number of books read and scores on a literary criticism test. A test was developed to measure students' critical vocabulary and their understanding of the theories of the New Criticism, New-Aristotelianism, and Archetypal Criticism. It was validated by selecting only those items from an experimental form of the test on which a group of specialists agreed. The test was administered to 262 seniors enrolled in English teacher-training programs at 10 Illinois colleges and universities during 1967-68. Results indicated (1) that undergraduate students who had taken a literary criticism course had a greater, more systematic understanding of critical theory than those who did not; (2) that independent reading had little or no effect on test scores; (3) that a majority of the books read dealt with New Criticism; and (4) that undergraduate courses are more effective in imparting an understanding of critical theory than in conveying a critical lexicon. (The test is included.) (LH)

ED029012

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION
THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY.

INTERIM REPORT

USOE Project Number HE-145
USOE Contract Number OE-5-10-029
ISCPET Subcontract Number SS-19-21-67

ILLINOIS STATE-WIDE CURRICULUM STUDY CENTER
IN THE PREPARATION OF SECONDARY SCHOOL
ENGLISH TEACHERS (ISCPET)

A Study of Responses of Prospective English Teachers to a Test on Theories of Literary Criticism

Alan L. Madsen
University of Illinois
Urbana, Illinois

October, 1968

The research reported herein was performed pursuant to a contract with the Office of Education, U. S. Department of Health, Education and Welfare, and to a subcontract with the Illinois State-Wide Curriculum Study Center in the Preparation of Secondary School English Teachers, University of Illinois, Urbana, Illinois. Contractors and subcontractors undertaking such projects under government sponsorship are encouraged to express freely their professional judgment in the conduct of the projects. Points of view or opinions stated do not, therefore, necessarily represent official Office of Education position or policy.

This report was typed by Miss Esther Webber and was printed by the University of Illinois Press.

U. S. DEPARTMENT OF
HEALTH, EDUCATION AND WELFARE

Office of Education
Bureau of Research

TE 001 084

ACKNOWLEDGMENTS

This study is the substance of a Ph. D. dissertation which began, conceptually, at the University of Iowa, Iowa City. I am indebted to Professor G. Robert Carlsen, my graduate and thesis advisor, for his continued encouragement and support.

I should also like to express my appreciation to those persons, too numerous to list by name, at the various ISCPET cooperating institutions who administered the test designed for this study.

A.L.M.

ILLINOIS STATE-WIDE CURRICULUM STUDY CENTER IN THE PREPARATION OF SECONDARY SCHOOL ENGLISH TEACHERS (ISCPET)

Director: J. N. Hook
Assoc. Director: Paul H. Jacobs
Research Assoc.: Raymond D. Crisp

Project Headquarters:
1210 W. California
University of Illinois
Urbana, Illinois 61801

ADVISORY COMMITTEE

Harry S. Broudy, University of Illinois
Dwight L. Burton, Florida State University
Robert Bush, Stanford University
Nelson W. Francis, Brown University
Nathaniel Gage, Stanford University
Alfred G. Grommon, Stanford University
William Riley Parker, Indiana University (Deceased)
Robert C. Pooley, Department of Public Instruction, Wisconsin
Loren Reid, University of Missouri
William Sheldon, Syracuse University
James R. Squire, formerly of the University of Illinois; past Executive Secretary, National Council of Teachers of English

EXECUTIVE COMMITTEE

John S. Gerrietts, Loyola University, past member and Chairman
John M. Heissler, Illinois State University, past Chairman
J. N. Hook, University of Illinois
Paul H. Jacobs, University of Illinois
Alfred L. Papillon, DePaul University, Chairman
Justus R. Pearson, Illinois Wesleyan University, past member and Chairman
Roy K. Weshinskey, Southern Illinois University, past Chairman

COOPERATING INSTITUTIONS AND PARTICIPATING INSTITUTIONAL REPRESENTATIVES

Aurora College - Roy L. Crews and Ethel W. Tapper
Bradley University - W. F. Elwood and Paul Sawyer
DePaul University - Margaret Neville and Alfred L. Papillon
Greenville College - I. D. Baker and Donald Pennington
Illinois Institute of Technology - A. L. Davis and Henry C. Knepler
Illinois State University - Victor E. Gimmestad and John M. Heissler
Illinois Wesleyan University - Justus R. Pearson and Clifford Pfeltz
Knox College - Michael G. Crowell and Carl Eisemann
Loyola University - Sister Mary Constantine and James Barry
Monmouth College - Grace Boswell and Ben T. Shawver
North Central College - Richard M. Eastman and Erling Peterson
Northwestern University - Sidney Bergquist and Wallace Douglas
Olivet Nazarene College - Fordyce Bennett and Vernon T. Groves
Rockford College - William D. Baker and Ronald Podeschi
Roosevelt University - William Leppert and William Makely
Saint Xavier College - George McGuire
Southern Illinois University - Ellen A. Frogner and Roy Weshinskey
University of Chicago - Janet A. Emig and Robert Parker
University of Illinois - J. N. Hook and Paul H. Jacobs
Western Illinois University - Sherman Rush and Alfred Lindsey, Jr.

TABLE OF CONTENTS

Page

INTRODUCTION v

LIST OF TABLES vi

LIST OF FIGURES vi

ACKNOWLEDGMENTS . . . . Inside Front Cover

CHAPTER

I. INTRODUCTION TO THE STUDY 1

Background Information. 1
Need for the Study: Recommendations for English Teacher Preparation, 1958-1968 1
Claims Made for the Study of Literary Criticism . . . 6
Purpose of the Study 7
Questions to be Investigated in this Study. 8
Significance of the Study 8
Definition of Terms 9
References. 10

II. RELATED LITERATURE AND RESEARCH 11

Professional Recommendations and Research, 1900-1930. 11
Professional Recommendations and Research, 1930-1950. 14
Professional Recommendations and Research, 1950-1968. 18
References 19

III. METHOD OF INVESTIGATION 24

Construction of the Instrument. 24
Validating of the Instrument. 26
Preliminary Study 29
Colleges and Universities Represented in the Sample . 30
Test Administration 31
References. 32

IV. TEST RELIABILITY AND VALIDITY 33

Reliability of the Test 33
Validity of the Test 34

V. ANALYSIS OF TOTAL TEST AND SUBTEST MEANS. 36
Total Test Means. 36
Subtest Means 36

CHAPTER Page

Analysis of the Total Test Mean: Course Vs. Colleges in the Sample. 36
Analysis of Total Test Means: Publicly Supported and Privately Supported Colleges and Universities. . . 39
Analysis of Test Means: Summary Statement 41

VI. DIFFICULTY OF SUBTEST ITEMS. 43

VII. BOOKS READ ON CRITICAL THEORY. 50

Books: Total Sample 50
Books: Non-Course Sample. 50
Books: Course Sample. 51
Books Read in Critical Theory: Summary Statement. . . . 51

VIII. RELATIONSHIP OF BOOKS READ TO SCORE ON THE TEST. 56

Non-Course Groups. 56
Course Groups. 57
Summary Statement. 58
Correlations: Books Vs. Course. 58
References 60

IX. SUMMARY AND CONCLUSIONS. 61

Summary. 61
Conclusions. 62

X. IMPLICATIONS AND SUGGESTIONS FOR FUTURE RESEARCH 64

Implications 64
Suggestions for Future Research. 65

APPENDIX A. FORM A OF THE TEST ON THEORIES OF CRITICISM 66

APPENDIX B. FORM B OF THE TEST ON THEORIES OF CRITICISM 80

INTRODUCTION

Donald A. Stauffer, in his introduction to The Intent of the Critic, has said that the three rôles of the critic are to act as an individual responding to a work of art, as an interpreter to an audience, and finally as a judge.

Perhaps the three rôles of the researcher can be seen to be those of defining a problem, or asking a question; of developing a method of solving the problem, or answering the question; and of making available his findings and conclusions, or disseminating the question and his answer.

In 1964, it was the intent of the Illinois State-Wide Curriculum Study Center in the Preparation of Secondary School English Teachers (ISCPET) to assume these rôles of the researcher in dealing with some of the leading questions concerning the preparatory programs for prospective secondary school English teachers.

ISCPET is headquartered at the University of Illinois and is under the general direction of J. N. Hook, Director, Paul H. Jacobs, Associate Director, and Raymond D. Crisp, Research Associate. ISCPET involves twenty colleges and universities in the state of Illinois which have as a common goal the improvement in the college preparatory programs for prospective and in-service secondary school English teachers. Many of the participating institutions have "asked pertinent questions" about the English teacher preparatory program, and have set about "developing methods to find some of the answers." Since ISCPET began in 1964, approximately thirty-seven in-depth studies of the college preparatory curriculum have been under way. Approximately one dozen of these Special Research Studies have been completed. Professor Madsen's Study of Responses of Prospective English Teachers to a Test on Theories of Literary Criticism is one of these Special Studies which has asked questions and has developed methods by which some answers, as well as additional questions, were obtained.

The Executive Committee of ISCPET is pleased to act as mediator or disseminator of Professor Madsen's questions and conclusions. This accomplishes the three mentioned rôles of the researcher; we are now back to the three mentioned rôles of the critic.

Raymond D. Crisp

October 3, 1968
Urbana, Illinois

LIST OF TABLES

Table Page

1. Number of the Ten Specialists Agreeing with the Investigator on the Correct Response to the Individual Items of the Survey 28

2. Colleges and Universities Represented in the Study 31

3. Total Test and Subtest Means, F Values, Level of Significance 35

4. Rank Order of Total Test Mean Scores by Colleges and Universities Represented in the Non-Course Sample 38

5. Tests on Ordered Pairs of Means by Privately and Publicly Supported Institutions 40

6. Rank Order of Mean Scores on Three Categories of Subtests. . 45

7. Tests on Ordered Pairs of Means on Terminology for Non-Course Group 46

8. Tests on Ordered Pairs of Means on Statements for Non-Course Group 47

9. Tests on Ordered Pairs of Means on Terminology for Course Group 48

10. Tests on Ordered Pairs of Means on Statements for Course Group 49

11. Rank Order of Books by Number of Readings for the Total Sample 52

12. Rank Order of Books by Number of Readings for the Non-Course Sample 53

13. Rank Order of Books by Number of Readings for the Course Sample 54

14. Mean Scores of Non-Course Group Divided According to Number of Books Read 56

15. Mean Scores of Course Group Divided According to Number of Books Read 57

LIST OF FIGURES

Figure Page

1. Percentages of Test Scores of Course and Non-Course Groups Observed at Various Score Intervals 37

I. INTRODUCTION TO THE STUDY

Background Information

In the past ten years the professional groups most responsible for, and interested in, the training of secondary school teachers of English have called for vigorous new programs for preparation and certification. Although concern for preparation of teachers of English is as old as English teaching itself (10), expressions of this concern in the past decade reflect what general reappraisals of secondary school instruction had found wanting after World War II: teachers who were thoroughly knowledgeable about the subject matter they teach. Hence, recommendations for new programs in teacher training in English since the middle 1950's have focused on more careful preparation to teach language, literature, and composition.

A thorough knowledge of literature in these recommendations has been defined not only as a knowledge of the history of the major movements and periods and an acquaintance with the masterpieces of western literature, but as a knowledge of methods and theories of literary criticism.

The purpose of this study is to determine what undergraduates in teacher training programs in English at selected Illinois colleges and universities know about theories of literary criticism, not the practice of critical analysis.

Need for the Study: Recommendations for English Teacher Preparation, 1958-1968

By 1958 it had become clear that teacher training programs were to be subjected to careful re-examination and modification in American colleges and universities. The reason for re-examination was expressed in The National Defense Education Act of 1958, as stated in the General Provisions of Title I:

> The defense of this nation depends upon the mastery of modern techniques developed from complex scientific principles. It depends as well upon the discovery and development of new principles, new techniques, and new knowledge. (7, p. 8)

In the interest of national defense, billions of dollars were allocated by the Federal Government for the education and re-education of teachers of mathematics, science, and foreign languages.

In 1964 the provisions of that Act were extended to include teachers of English. However, the character of the education that English teachers were to receive was already being determined in 1958 through what is now known as the Conference on the Basic Issues in the Teaching of English. (13)

Throughout 1958 a series of conferences took place in which representatives of the American Studies Association, College English Association, Modern Language Association, and the National Council of Teachers of English met to assess the then present state of English teaching in the United States.

From these meetings emerged a statement of thirty-five issues on the goals of English, its content, its teaching problems, and necessary preparation to teach it at elementary, secondary, and college levels. Although five of these issues deal with literary criticism, two of them are identified as issues in the education of college teachers of English. However, issues four, five, and ten treat the relationship of literary criticism to the learning of English at the secondary school level:

> 4. *What approaches to a literary work are possible and profitable at the various educational levels?* It is often observed that many English teachers, at levels other than the elementary school, use the same approach: a loose combination of the biographical, the analytic, and the didactic. Assuming that we have good or superior students, when is it most appropriate to practice rigorous textual analysis? To employ the historical and sociological approach? To relate the work to the history of ideas?
>
> If these things cannot all be done at once, in what order should they be done? Which approach should be emphasized at each of the educational levels? Is there also a sequence within each of these approaches? If one of these approaches seems desirable at a given level for the superior student, can it be modified so as to be of value to the less gifted student also?
>
> 5. *In what stages should the student acquire a vocabulary of technical terms and a knowledge of critical concepts necessary to talk and write intelligently about literature?* Every discipline has its special vocabulary, but at present the English teacher in high school or college usually finds he cannot take for granted that his students have already learned even the simpler terms and concepts, though the students have been 'taking English' for years. A tenth-grade student will almost certainly know the basic concepts and operational methods of algebra, but where in school or college would the teacher know that his students already understand the meaning of such terms as narrative point of view, blank verse, irony, and poetic justice?
>
> 10. *Should the basic program in English be modified for students who are primarily interested in science, technology, or related fields?* ... Has the profession any obligation to educate these increasingly important members of our younger generation in critical evaluation, aesthetic responsiveness, and imagination? If so, how can this best be done? (13, pp. 7-8)

Implicit in these three issues are the ideas that a variety of critical approaches to teaching literature is desirable, and that secondary school teachers should be knowledgeable enough about literary criticism to be able to employ its terminology and methods in teaching.

With the publication of The National Interest and the Teaching of English (1961) came a new definition of English, and with that definition, an explicit statement on the need for English teachers to have had formal study in literary criticism. The National Interest report on the status of English teaching declared that "English and its teachers should focus on the study of language, literature, and composition." (5, p. 26) Moreover, the report asserted that "poorly prepared teachers of English have created a serious national problem." To cope with the problem, The Committee on National Interest recommended "A Standard of Preparation to Teach English." The "Standard" indicated three areas of proficiency in literature, the third of which relates specifically to literary criticism:

> 3. An ability to analyze and evaluate independently the various forms of imaginative literature as well as the utilitarian forms of verbal expression, and the insight to use suitable critical approaches in order to discover their literary and human values. (5, p. 10)

As part of its report, The Committee on National Interest provided figures from surveys it had conducted to assess the character of undergraduate preparation to teach English. On the basis of 454 returned surveys from colleges and universities, the Committee discovered that only 29.1 percent of students planning to teach high school English were required to complete a course in literary criticism and only 38.8 percent were required to take a course in a literary genre. (5, p. 82)

Because approaches in literary criticism changed noticeably after World War II, the report declared that:

> To find that only 29.1 percent of students planning to teach in high school with a major in English are required to complete a course in literary criticism or in the critical analysis of literature is disconcerting, especially since it seems unlikely that students educated only in broad historical survey courses can be well prepared for the newer approaches... Teachers who themselves are unable to apply various approaches to analyzing literature can scarcely be expected to offer their students adequate help. (5, p. 82)

The committees for The Basic Issues and The National Interest reports suggest that what is needed are courses in "practical criticism," courses in which undergraduates receive the kind of training which will supply them with a method or methods for confronting unfamiliar literary texts.

This same argument appears in The Education of Teachers of English for American Schools and Colleges (1963), a volume prepared by the Commission on the English Curriculum of the National Council of Teachers of English. This volume suggests that two courses in literary criticism may be desirable. The first, a course in practical criticism, would develop in the teacher-to-be an ability to read and interpret literary works for himself, and it would develop a sensitivity to the technical means by which the work "evokes idea, attitude, and emotional response." (2, p. 271) Armed with several "practical" approaches to a literary work, teachers could then teach those works not encountered in college and could guide youth toward "more and more competent, mature, and critically discriminating reading." (2, p. 268)

The second course, a course in critical theory, would occur in the fourth or even fifth year of college when students have had a chance to develop rich literary backgrounds. The purpose of a course in critical theory, the Commission reports, "should be to provide a framework and a theoretical basis for the student's continuing growth in critical maturity." (2, p. 282) Further:

> Study of the dynamics of the literary work, the functioning of language in the work of art, the potentialities and limitations of the various critical approaches, the theory of genres, the role of metaphor and symbol, can contribute to the development of systematic criteria of interpretation and evaluation...The various theories of both literary creation and the function of literature are necessary to dispel much current confusion. (2, p. 282)

In 1964 a second National Interest study (titled The National Interest and the Continuing Education of Teachers of English) was published by the National Council of Teachers of English. This report tried to assess the character and quality of the continuing education of teachers of English in the nation's junior and senior high schools.

Although this publication did not make specific recommendations for the study of literary criticism, it did indicate that of the 7,417 English teachers surveyed, 81.2 percent thought that the formal study of literary criticism would have "some" or "great" value. (4, p. 40)

The Committee on the National Interest and the Continuing Education of Teachers of English concluded once again that the majority of the nation's 100,000 English teachers "were not only poorly prepared to teach English when they assumed instructional responsibilities, but that they have since had little opportunity to study language, composition and rhetoric, literature, speech, and related subjects." (4, p. 167)

Accordingly, the Committee's first recommendation was that

> A massive program of carefully planned summer and year-round institutes on the content of English is necessary to improve the basic competency in English of the majority of elementary and secondary teachers now assigned instructional responsibilities in the subject. (4, p. 167)

Later in that same year, Congress did make the "massive program" possible by extending the provisions of the 1958 National Defense Education Act to include teachers of English.

By 1965 recommendations that teacher training programs in English include formal study of literary criticism were commonplace in the professional literature. Freedom and Discipline in English, the report of the Commission on English of the College Entrance Examination Board of 1965, called upon college and university English departments to require such formal study. Recommendation I of that part of the Commission Report on professional standards specifies that certification to teach secondary school English should include "work in critical theory and practice with attention to bibliography and library resources." (1, p. 10)

By 1965 it was also clear that a number of colleges and universities in the nation had begun to offer--if not require--courses in literary criticism. However, the number of these courses, their character and quality, still left some doubt as to whether prospective English teachers were being educated in critical theory and practice. Murray Krieger's essay "The Discipline of Literary Criticism" in The College Teaching of English (1965) raises such a doubt. Krieger provides information from a survey that Alfred Van Nostrand conducted to find out what kinds of courses in literary criticism were being offered by colleges and universities.

Professor Van Nostrand discovered that "regardless of their location, state universities offer more courses in criticism than does any other kind of school...sometimes as many as five..." (2, p. 184) However, state teachers colleges offered far less:

> Only one out of three state teachers colleges provides a course in literary criticism. Even some of these--called 'applied criticism'--turn out to be courses in reading and writing book reviews! That public school teachers should be kept so innocent of criticism and its attention to the nature of literature is cause for alarm. (2, p. 185)

The alarm expressed by Professor Van Nostrand is characteristic of the tone of the professional literature on English teacher preparation in the decade 1958-1968. The widespread concern for a new kind of education for teachers of English that is consonant with new knowledge about the subject matter of English has resulted in the formulation of two important guidelines for the preparation of English teachers of the future.

One of these guidelines was developed by the Illinois State-Wide Curriculum Center for Preparation of Secondary School Teachers of English (ISCPET). The ISCPET guideline has evolved over a five-year period of study and research by twenty cooperating Illinois colleges and universities. Five areas of competency have been identified in the ISCPET guideline: Knowledge of Language, Knowledge and Skill in Written Composition, Knowledge and Skill in Oral Communication, Knowledge and Skill in Literature, and Knowledge and Skill in the Teaching of English.

In the category of Knowledge and Skill in Literature, the ISCPET guideline lists the "good" English teacher as being knowledgeable about the characteristics of various genres in literature and able "to read closely an unfamiliar literary text of above-average difficulty with good comprehension of its content and literary characteristics." (11, p. 168) In addition to this, the "superior" English teacher is familiar with "major critical theories and schools of criticism." (11, p. 168)

The second guideline, published in 1968, emerged from the English Teacher Preparation Study (ETPS), a project conducted jointly by the National Association of State Directors of Teacher Education and Certification, the National Council of Teachers of English, and the Modern Language Association of America, with the cooperation of Western Michigan University.

The ETPS guideline, devised to help State Departments of Education evaluate programs in institutions seeking accreditation, lists desirable competencies to be possessed by English teachers seeking certification.

Guideline III of this document outlines the requisite skills and understandings in literature. Among these is a statement about the English teacher's competency in literary criticism:

> C. He should have acquired critical and scholarly tools...
>
> 1. He should be able to use his knowledge of language and rhetoric to analyze literature more perceptively.
>
> 2. His study of different ways of analyzing a work of literature should include some formal training in the theories of literary criticism and practice in close textual criticism. (25, pp. 533-34)

Claims Made for the Study of Literary Criticism

Although the claims made for the study of literary criticism are many and diverse, they are most frequently based on the assumption that formal training in literary criticism will reveal the special meanings and values which make literature what it is. Murray Krieger justifies criticism from that point of view:

> Through the critical approach to literature, the student can discover the unique subject matter of his field and the unique methods available to him for probing it. No matter what use his particular scholarly interest may lead him to make of a literary work, criticism allows a clear determination of the object he is subduing to his needs... Criticism thus presents itself as the one peculiarly literary discipline designated to locate and explore what is peculiarly literary in a national literature. (12, p. 183)

Although Professor Krieger has his own special theory and method for examining literature, his statement may well stand as a raison d'etre for the existence of any critical theory or method.

More specific claims for the study of literary criticism, implicit and explicit in the professional literature on English teacher preparation, may be summarized as follows:

A study of literary criticism should:

1. Supply teachers with an appropriate technical vocabulary to talk and write intelligently about the ways in which literary works evoke idea, attitude, and emotional response. (2, 13)

2. Provide teachers with knowledge about the peculiar features and conventions which are used to distinguish among the various literary genre: poetry, novel, essay, biography, drama, and the like. (2, 3, 9)

3. Provide viable contexts (moral, psychological, historical, aesthetic, biographical, philosophical, cultural) in which the elements of a work of literature can be perceived, interpreted, and valued. (2, 9, 13)

4. Yield insight into the potentialities and limitations of the various critical theories and practices. (2, 12)

5. Supply teachers with criteria by which to make keener judgments about the aesthetic worth of a work of literature. (1, 3, 11, 12)

The professional literature also seems to imply that a knowledge of literary criticism will be helpful to English teachers in two other ways: 1) it will reveal, by implication, classroom strategies to employ with a variety of students in the study of literature; and 2) it will reveal by implication, possibilities of curriculum organization such as literary study organized by genre, theme, mode and the like.

Purpose of the Study

There is a further assumption in the professional literature that English teachers in training do not receive enough information or get enough experience in other required and elective undergraduate literature courses which would allow them to develop the kinds of competencies in literary criticism which have been recommended. It was for the purpose of testing this second assumption that the investigator designed the present study.

Hence, the major purpose of this study is to find out if undergraduates in teacher training programs in English at selected Illinois colleges and universities who have taken an undergraduate course in literary criticism differ significantly from those who have taken no such course on a test designed to measure knowledge of three theories of criticism: New Criticism, Neo-Aristotelianism, and the Archetypal Criticism of Northrop Frye.

Questions to be Investigated in this Study

Following are the questions to be answered in this study:

1. Can a reliable and valid test be built which measures knowledge of three theories of literary criticism possessed by seniors enrolled in teacher training programs in English at selected Illinois colleges and universities?

2. If such a test can be built, do the test scores of seniors who have taken a course in literary criticism differ significantly from test scores of seniors who have not taken a course?

3. Which items in the test on theories of criticism are most difficult for both course and non-course groups to answer?

4. What kinds of books in critical theory have been read by seniors who are preparing to teach English in secondary schools?

5. Do test scores differ significantly when these seniors are grouped according to the number of books they have read on critical theory?

Significance of the Study

The present study cannot make judgments about the relationship of an English teacher's knowledge of critical theory and his practical skill in analyzing a literary text. Nor can it indicate the relationship between a knowledge of critical theory and the English teacher's actual classroom performance in teaching literature. It has been assumed in the professional literature that positive relationships do exist.

However, perhaps the first question to answer is whether students who have had a course in literary criticism do differ significantly in their knowledge of critical theory from students who have had no such course. The present study can provide that kind of information. Subsequent research may then try to determine what relationships exist between knowledge of theory and ability to analyze a text and between a knowledge of theory and classroom performance.

Definition of Terms

Below are the definitions of major terms to be used in this study:

Knowledge of Critical Theory: ability to recognize and classify terminology and statements of point of view associated with the critical theories labeled New Criticism, Neo-Aristotelianism, and the Archetypal Criticism of Northrop Frye.

Critical Theory: the general or abstract body of principles which governs the examination of literary texts.

Courses in Literary Criticism: any of several kinds of courses with the word "criticism" in the title whose purposes may be to teach the history of, the theory of, or the practice of describing, interpreting, or evaluating works of literature.

New Criticism: the system of criticism (practiced by such critics as T. S. Eliot, Allen Tate, John Crowe Ransom, René Wellek, Cleanth Brooks) which centers its attention on the work of literature as an object in itself and examines, through close textual analysis, what it believes to be the special language of literature.

Neo-Aristotelianism: the system of criticism (practiced by such critics as R. S. Crane, W. R. Keast, Norman Maclean, Elder Olson) which is based upon Aristotle's Poetics and which is concerned with "the differentiation and analysis of poetic forms or species in terms of all the causes which converge to produce their respective emotional effects." (6, p. 9)

Archetypal Criticism: the system of criticism practiced by Northrop Frye (8) which examines literature in terms of the recurring cultural patterns or experiences which give literature form and meaning.

References

1. Commission on English of the College Entrance Examination Board. Freedom and Discipline in English (New York: CEEB, 1965).

2. Commission on the English Curriculum of the National Council of Teachers of English. The Education of Teachers of English for American Schools and Colleges (New York: Appleton-Century-Crofts, 1963), Vol. V.

3. Committee on English Teacher Preparation Study. "English Teacher Preparation Study: Guidelines for the Preparation of Teachers of English--1968," English Journal, 57: 528-536 (April 1968).

4. Committee on National Interest of the National Council of Teachers of English. The National Interest and the Continuing Education of Teachers of English (Champaign: National Council of Teachers of English, 1964).

5. Committee on National Interest of the National Council of Teachers of English, The National Interest and the Teaching of English (Champaign: National Council of Teachers of English, 1960).

6. Critics and Criticism, ed. by R. S. Crane (Chicago: University of Chicago Press, Phoenix Books, 1966).

7. DeBoer, John J., Walter V. Kaulfers, Lawrence E. Metcalf. Secondary Education A Textbook of Readings (Boston: Allyn and Bacon, Inc., 1966).

8. Frye, Northrop. Anatomy of Criticism (New York: Atheneum, 1966).

9. Gerber, John C. "Varied Approaches to 'When Lilacs Last in the Dooryard Bloom'd,'" Reflections on High School English, NDEA Institute lectures 1965, ed. by Gary Tate (Tulsa, Oklahoma: University of Tulsa, 1966).

10. Grommon, Alfred A. "A History of the Preparation of English Teachers," English Journal, 57: 484-524 (April 1968).

11. Hook, J. N. "Qualifications of Secondary School Teachers of English: A Preliminary Statement," College English, 27: 166-169 (November 1965).

12. Krieger, Murray. "The Discipline of Literary Criticism," The College Teaching of English, prepared by the Commission on the English Curriculum of the National Council of Teachers of English (New York: Appleton-Century-Crofts, 1965), IV: 178-197.

13. National Council of Teachers of English, The Basic Issues in the Teaching of English, (Supplement to the English Journal, (September 1959).

II. RELATED LITERATURE AND RESEARCH

To facilitate his review of literature and research related to the present study, the writer decided to limit his investigation to professional statements about, or actual research in, preparation to teach English in secondary schools. Further, he has restricted his discussion to the publications which specifically identify knowledge of literary criticism as an actual or desirable part of the professional training of secondary school English teachers.

Moreover, the review of the related literature is intended to be comprehensive but not exhaustive. Inasmuch as there is no research which tries to measure actual behavior in respect to knowledge of theories of literary criticism, the writer believed he could best serve the interests of other investigators by noting trends in the relative importance placed upon knowledge of literary criticism in teacher training in the twentieth century.

Accordingly, related literature and research is discussed here under the following headings: 1) Professional Recommendations and Research, 1900-1930; 2) Professional Recommendations and Research, 1930-1950; 3) Professional Recommendations and Research, 1950-1968. The emphasis of the discussion is upon documents from the first two of these categories inasmuch as the professional literature after 1950 is discussed in some detail in Chapter I.

Professional Recommendations and Research, 1900-1930

No doubt the many books and articles on English teacher preparation which appeared in the early part of the twentieth century can be attributed to the fact that by 1900 English had become an established part of the secondary school curriculum. Alfred Grommon credits the study of secondary school programs by the Committee of Ten, appointed by the NEA in 1892, with calling the attention of colleges and universities to their responsibilities in training teachers of English for the secondary schools (23).

For the most part, the early literature on English teacher training consisted of injunctions on what the English teacher ought to know or be able to do, catalogue studies on the kind of course work English teachers actually took in colleges, universities, and normal schools, and questionnaire studies on what teachers believed they needed to know to teach English in secondary schools.

Recommendations for training in literary criticism appeared as early as 1894. Samuel Thurber (55) stated in an article in The School Review that the "secondary teacher of literature will of course have made a study of poetics." Thurber believed, however, that the study of poetics was not an end in itself. A study of poetics should lead to "a study of poems, and not a study of theories, definitions, and expositions." (55, p. 72)

A similar point of view was expressed by Fred N. Scott in 1903. (45) However, Scott believed that the teacher should be familiar with the "underlying principles of literary criticism" so that he would not be "bewildered by the contradictory opinions of belligerent critics, or be overawed by the solemn platitudes of self-constituted authorities." (45, p. 317)

The road of literary criticism is the road of independence in judgment; independence in judgment is the mark of the developed mind; and the developed mind knows and feels good literature. This is the attitude expressed by both Percival Chubb (13) and Franklin T. Baker (5). Baker specified more particularly what the teacher learned to do through a study of literary criticism:

> How to meet verbal difficulties, words and allusions, how to fill in social background, present or historical, that gives significance to a passage in a book, how to fit in a bit here and a bit there of the author's life where it has some real pertinence...(5, p. 340)

Some few opposed the intensive examination of literature as appropriate for secondary school youngsters, notably James Fleming Hosic (31). In an address to the National Education Association in 1913 Hosic likened the teacher to a musician:

> ...if literature is treated as an opportunity for verbal inquisitions, untimely reference hunting, and petty pressing of noses against the author's private window panes, then indeed shall the tones be few and harsh which the player will evoke. (31, p. 93)

Yet the counter view persisted in the first two decades of the century. Allison Gaw (1916) identified five functions of the English teacher: analytical art critic, creative artist, public interpretive artist, historian, and logician (31, p. 321). Gaw outlined a five-year program for teacher preparation at the University of Southern California to develop this paragon. Included was a course on the history of criticism and a fifth year elective in critical theory.

By 1914 studies began to appear on what academic preparation teachers actually received and on what teachers felt they needed in order to teach English. An early questionnaire study by Thomas (53) indicated that teachers he surveyed regretted not having taken a college course in "Fine Arts and Aesthetic Theory" and "A Course in Criticism."

An NCTE study by Baker (4) attempted to find out through a questionnaire study of 263 English teachers what was the nature of English teacher preparation and what courses teachers regarded as valuable in their preparation. Among the 18 courses teachers identified as especially helpful, a course in criticism ranked 12. However, when asked to mention courses they regretted not having taken, among 20 courses listed a course in criticism ranked 8. For choices of courses for graduate work, frequency of response indicated that a course in criticism ranked 12 out of 26 courses identified.

Toward the end of the second decade of the 20th century, the assumed value of teacher training in literary criticism as it was then conceived to be, and as it operated in high school classrooms, was seriously questioned. Clearly, a new point of view was emerging and it found expression in Reorganization of English in Secondary Schools (32), a report compiled in 1917 by James Fleming Hosic for the National Joint Commission on English of the NEA and the NCTE. The anti-philological character of the emerging point of view was indicated by the report of the subcommittee on the teaching of literature in the senior high:

> The closely analytical treatment of all literary masterpieces, with an exhaustive study of notes, allusions, figures of speech, meanings of words, etc. is happily giving way...to a more intelligent handling...(32, p. 73)

It is possible that the new point of view paralleled the emergence of the New Humanism in the universities in the 1920's. Breck's study (8) in 1923 is suggestive in this respect. Breck thought that teachers ought to be required to take a course in literary types with a focus on humanistic values, but "not textual criticism nor tracing of sources nor even largely analysis of plots, but an understanding study of human beings..." A course focusing on human nature as revealed through literature, wrote Breck, "will do more to make a teacher of high school boys and girls than all the critical knowledge of a Furness." (8, pp. 552-53)

Courses in literary criticism did not just disappear from college curricula, though studies of college offerings would lead one to believe that a separate course in literary criticism was not a prominent feature of the undergraduate training to teach English. McMillan's study (39) of the 1925-26 college catalogues of 44 four-year teacher colleges revealed the "number of terms in which, in the aggregate," a course in literary types was given was 13. The number of terms in which a course called "literary criticism" was given was 9 (39, pp. 146-67)

A study by Jewett (35) in 1927 of 71 four-year state teachers colleges revealed that only 13 colleges offered a course in literary criticism. Literary criticism represented approximately 2.5 percent of the total hours of instruction within the institution offering it (35, p. 89).

In 1928 Willis Branson Coale (14) conducted a study on "teachers' needs" similar to the one conducted for the NCTE in 1915 by Baker. As a part of the study, Coale asked teachers to rate on a scale of 0 to 4 the usefulness of certain undergraduate courses. Mean ratings given to a course on literary criticism was 2.1 by junior high teachers of English and 2.4 by senior high teachers. Coale concluded that "there is considerable question among the teachers concerning the usefulness of a special knowledge of literary criticism." (14, p. 34) Even so, 73 percent of the junior high and senior high teachers believed that special collegiate training was needed in literary criticism, even though this course was not rated especially high among "elements of needed equipment." (14, p. 46)

Catalogue and questionnaire studies on teacher preparation continued through the 20's and 30's (2, 25, 34, 38, 40, 43, 46) and even into the 40's (9). However, the character of studies had begun to change. They reflected some more general changes of emphasis in teacher preparation.

Professional Recommendations and Research, 1930-1950

At the beginning of the 1930's several new trends in teacher preparation are evident. First, courses which had been labeled "literary criticism" were being replaced by courses in "types" of literature on the assumption that the close reading of texts would be a standard feature of other courses in literature. Second, as a part of the testing movement in education, tests were being developed to find out how skillfully English teachers could read literary texts. Third, the change in character of the secondary school population and the secondary school curriculum necessitated a change in emphasis in the college curriculum for those preparing to teach secondary school. Increasingly educators recommended preparation in contemporary literature and adolescent literature. Fourth, new theories of criticism began to permeate college English departments, and in the late 1930's and early 1940's preparation in literary criticism became a live issue again.

The replacement of courses in literary criticism with courses in literary types is suggested through a study conducted in 1931 by H. Carter Davidson (17) of 100 "representative" college catalogues. Even though he discovered that 54 of the colleges offered a course called "literary criticism," he observed that at the college level

> the work in literature has, by a process of sifting, fallen into three main sections: the study of literature by historical periods, the study of the technique and development of literary types, and the study of the personalities and works of individual authors. (17, p. 412)

In his own ideal curriculum for the English major he maintained that only the novel and the drama needed to be given as separate types and that further specialization seemed appropriate to the graduate level. The study of poetic forms and "literary criticism should be sufficiently treated in the freshman, sophomore, and period courses to make their study here (at the undergraduate level) unnecessary." (17, p. 418)

Those who were specifically concerned with teacher preparation had begun to turn their attention away from measuring preparation by course work to measurement by behavior. As early as 1926 Kennon (37) had constructed tests of literary vocabulary to assess preparation to teach English. Kennon selected words from familiar or famous passages in prose and poetry, from historical literary periods, from the lexicon that was part of the general social inheritance, and from the "technical vocabulary of names of types of literature, figures of speech, critical terms and the like." (37, p. 15)

Kennon tested teachers and potential English teachers enrolled in courses of methods of teaching English at Columbia University during the school year 1924-25. She discovered that with this group scores on the test correlated highly with measures of achievement, intelligence tests, semester grades in a single English course, and with test marks on a required departmental examination for candidates for the degree or diploma to teach English in secondary schools. Scores on the test did not correlate highly with having a college degree, with years of teaching experience or with the teaching position held.

Helene Hartley's development of tests of the interpretative reading of poetry for teachers of English in 1930 (27) might be considered a landmark in the history of the influence of literary criticism on the preparation of secondary school English teachers. Hartley based her test on the work of I. A. Richards, a man often regarded as the father of the New Criticism. Hartley borrowed Richards' concept of meaning which he had developed the year before in his *Practical Criticism*. Richards identified four aspects of meaning: *sense*, which included fact and idea; *feeling*, the author's attitude toward what he says; *tone*, his attitude toward his reader; and *intention*, or what the author means to convey.

Hartley selected poem units which would allow her to test the ability of teachers to comprehend these dimensions of meaning. Meaning secured by "interpretative" reading was distinguished from what she called appreciation (affective responses) and critical reading (the making of normative statements about a work).

Hartley reported that scores on her test did not correlate highly with scores on Kennon's test of literary vocabulary nor with scores on a prose reading test. But it did correlate highly with knowledge of literature measured by a departmental English examination and with grades made in English courses.

In 1935 Mary E. Moran (41) reported on the construction of three tests to measure the aptitude of English teachers to read poetry. She devised tests to measure what she called emotional responsiveness to the rhythm of poetry, imaginative power of teachers to create sensuous images from language suggestion, and the power of teachers to infer meanings of unusual or unfamiliar words from context.

As the work of Kennon, Hartley, Moran, and Wagner (57) indicate, interest in training teachers to be critically sensitive did not abate in the 30's. Moreover, articles continued to appear in the professional journals through the 30's and 40's on how to turn high school students into literary critics (3, 6, 7, 19, 29, 47).

Then too, college English departments in the 30's were engaged in what would be a never ending debate about the proper center for college English study: literary history or literary criticism. The New Criticism, Freudian Psychoanalytic Criticism, Marxist Criticism and Myth Criticism were all subjects of controversey. The articles which appeared in the *English Journal* and *College English* alone are too numerous to cite. However, some of the more notable ones attempting to define the relationship of critical theory to the study of literature are those by R. S. Crane (16), Frank W. Chandler (12), Norman Foerester (20), and C. D. Thorpe (54).

R. S. Crane recommended eliminating history as the center of organizing literary study at all levels of college and the substituting of "systematic work in theory, generally of the fine arts, and specifically the art of literature." (16, p. 665) To be able to do this would require, Crane wrote, "something like a renaissance in general education at the level of the high school and junior college." (16, p. 666)

The renaissance was indeed on the way, but it was not the renaissance Crane looked for since those whose special profession it was to improve secondary education recognized that the subject matter preparation of secondary school English teachers had not kept pace with the changing character of the secondary school population, with the diversity of programs of study, and with the new aims of secondary schooling. This was pointed out in 1938 in the final report of the North Central Association Committee on the subject matter preparation of secondary school teachers (51):

> So long as comparatively few pupils enrolled in the high schools of the nation and the curriculum remained the same generation after generation, the need for a different type of preparation for teachers was not urgent. A college education for one who expected to teach could, without great waste, be similar to, if not exactly the same as, that for anyone else. The subjects in high school resembled those in college. Even the methods of instruction were similar. In other words, college, as compared with high school, was just more of the same thing. (51, p. 439)

The report continued with the indictment that subject matter preparation of teachers "has certainly not been adjusted with sufficient rapidity or appropriateness" (51, p. 440) to the revolution that took place in 40 years.

What appears to have occurred is that those professional educators most sensitive to the nature of the new student body and the need for a variety of curricula for secondary school youngsters recognized that the study of literature must abandon its exclusive emphasis on literary history, the classics, and the development of aesthetic values. This did not necessarily mean that teachers relinquished responsibility for developing critical standards and "good taste." It did mean that the teacher should be well prepared, but that he should not attempt to transmit everything that he himself had acquired at a different level. Dora V. Smith made this point clear in an article in the Harvard Educational Review in 1938 (48):

> I would prescribe for the prospective teacher of English a college preparation characterized by similar breadth of cultural interest as the program in which he is ultimately to teach, furnish him a depth and breadth of background and standards of literary criticism which go far beyond those he is to pass on to his high school pupils. (48, p. 196)

Among the deficiencies identified in teacher training were a lack of knowledge about literature written for and about young people, and a lack of knowledge about contemporary literature. For some (18, 26), the latter implied even more of a responsibility for teachers to be normative critics.

Still, the period of the 30's and early 40's was a period in which professional educators of teachers recommended that for the secondary school youngsters literature's social and personal values should take precedence over literature's aesthetic values. Jewett's 1942 report of the NCTE Committee on Basic Aims of Preparation of English Teachers (34) announced that secondary school English teachers

> must themselves be the product of teaching which puts social awareness and the attainment of social insights above mere knowledge of literary history and literary technique, valuable as both may be as means to more important ends. (34, p. 119)

Although Jewett's point of view persisted even into the 1960's,it has steadily lost ground to the exponents of literary criticism as the center of literary study. In college English departments the work of René Wellek was more influential than that of John Dewey. By 1947 Clarence Thorpe could write that criticism "has never been taken more seriously, has not one may say, ever taken itself more seriously, been more self-conscious, more convinced of its own indispensability. Its effects have been immense..." (54, p. 165)

Some who were responsible for training secondary school teachers were quick to endorse principles and methods from critical theories for teaching secondary school youngsters. In 1948 J. N. Hook (30) identified six basic approaches for teaching literature in schools: historical, sociopsychological, emotive, didactic, paraphrastic, and analytical.

As early as 1951 James A. Walker (58) could describe a course at the University of Iowa which attempted to prepare teachers to handle some critical problems in the classroom:

> This course takes up such problems as the nature of literature, its relation to the author, critic, average reader, and finally the high school student. Availability of materials, types of materials, and critical approaches are studied with reference to their applicability to high school teaching. (58, p. 155)

Though, for the most part, courses in literary criticism, its theories and methods, were not even offered, much less required, by colleges preparing secondary school English teachers. Several studies make it clear that in the late 1940's and early 1950's courses in literary criticism were not thought to be important ingredients in teacher preparation.

Professional Recommendations and Research, 1950-1968

Studies of teacher training by Grommon (24), Robinson (44), Oliver (42), and Colabrese (15) are significant in that the investigators did not discuss preparation in literary criticism. Only the study conducted by Willard and Mees (59) inquired about teachers' training in literary criticism. This study of 421 Illinois teachers of English revealed that 11 percent had taken a course in literary criticism. When asked to rank the most valuable courses they had taken in colleges, of 52 courses literary criticism ranked 33. When they were asked to indicate deficiencies in their preparation, the second most frequently mentioned area was inadequate training in literature, though no one specifically identified a weakness in literary criticism.

John C. Gerber, observing the failure of college English departments to offer courses in literary criticism for prospective school teachers, commented that "a study of the critical approaches--defined and grouped in any way that seems best--seems to me so necessary a part of the training of an English teacher that it is a matter of considerable astonishment to discover that such training is regularly and generally neglected." (22, p. 125)

In 1966, only two years after Gerber's observation, James R. Squire and Roger K. Applebee (50) reported in their study on high school English programs which consistently educate outstanding students in English, that the majority of teachers in these schools are aware of modern critical approaches to literature but are unable to translate knowledge into actual classroom situations (50, p. 180).

After the recommendations of several National Interest studies (see Chapter I) in the early 1960's, it appeared that special training in literary criticism would again become a regular feature of teacher education programs of the future.

One recent report of an "experimental" curriculum (60) in five New York State Colleges indicated that much of the study of literature would be accompanied by an intensive examination of critical procedures. The author of the report justified the experimental curriculum with what had become, in the course of the 20th century, the commonplace justification: literature is a verbal art, and a thorough understanding of any particular work requires that the teacher possess refined and disciplined critical perceptions.

References

1. Abbott, Allan. "Standards for the English Teacher," *English Journal*, 11: 67-77 (February 1922).

2. Alvey, Edward Jr. "A Training Procedure for Teachers of English Based Upon Analyses of Objectives, Outcomes, and Activities," *University of Virginia Record*, 13: 3-17 (October 1931).

3. Aschner, Mary Jane. "Teaching the Anatomy of Criticism,"*School Review*, LXIV No. 7: 317-22 (October 1956).

4. Baker, Franklin T. "Preparation of High School Teachers of English," *English Journal*, 4: 323-32 (May 1915).

5. Baker, Franklin T. "The Teacher of English," *English Journal*, 2: 335-40 (June 1913).

6. Bloore, Stephen. "Literary Criticism in High School," *English Journal*, 23: 328-30 (April 1934).

7. Blumenthal, J. C. "Device for Developing Critical Standards," *English Journal*, 32: 369-73 (September 1943).

8. Breck, Emma J. "Present-day Needs in the Training of English Teachers," *English Journal*, 12: 545-55 (October 1923).

9. Bullard, Catherine. "Preparation in English of Prospective Teachers of English," *English Journal*, LII No. 2: 166-71 (February 1944).

10. Cargill, Oscar. "Laggard Art of Criticism," *College English*, 6: 243-50 (February 1945).

11. Carpenter, George R., Franklin T. Baker, and Fred N. Scott. *The Teaching of English in Elementary and the Secondary School* (New York: Longmans, 1903).

12. Chandler, Frank W. "Why Study Literary Criticism," *English Journal*, (College Edition) 22: 289-302 (April 1933).

13. Chubb, Percival. *The Teaching of English in the Elementary and Secondary School* (New York: Macmillan, 1908).

14. Coale, Willis Branson. "The Professional Needs of Teachers of English," *Bureau of Publications* (Teachers College Columbia University No. 334, 1928).

15. Colabrese, Francis A. "Desirable Academic Preparation for English Teachers," *Clearing House*, 37 No. 6: 355-58 (February 1963).

16. Crane, R. S. "History vs. Criticism in the University Study of Literature," *English Journal*, (College Edition) 24: 645-67 (October 1935).

17. Davidson, H. Carter. "Our College Curriculum in English," *English Journal*, (College Edition) 20: 407-20 (May 1931).

18. Davidson, Levette J. "Teachers of English--Postwar Models," *English Journal*, 34: 199-204 (April 1945).

19. DeHaven, B. "Pupil Standards for Literary Criticism," *English Journal*, 25: 491-2 (June 1936).

20. Forester, Norman. "Literary Scholarship and Criticism," *English Journal*, (College Edition) 25: 91-101 (February 1936).

21. Gaw, Allison. "The Collegiate Training of the Teacher of High School English," *English Journal*, 5: 320-31 (May 1916).

22. Gerber, John C. "Preparation of High School English Teachers: A Fairly Modest Proposal," *Journal of General Education*, 16: 121-35 (July 1964).

23. Grommon, Alfred H. "A History of the Preparation of Teachers of English," *English Journal*, 57: 484-524 (April 1968).

24. Grommon, Alfred H. "The Training of Teachers of English for the Secondary Schools of California," *The Educational Forum*, 12: 87-102 (November 1947).

25. Hale, Genevieve. "Desirable Types of Advanced Training for Teachers of English in Secondary Schools," *Educational Administration and Supervision*, 22: 61-71 (1936).

26. Hartley, Helene W. "The Preparation and Selection of Teachers of English," *Bulletin of the National Association of Secondary School Principals*, 30 No. 136 (February 1946).

27. Hartley, Helene W. "Tests of the Interpretative Reading of Poetry for Teachers of English," (*Contributions to Education* No. 433, Teachers College Columbia University, 1930).

28. Hatfield, W. Wilbur. *An Experience Curriculum in English* (New York: Appleton-Century-Crofts, 1935).

29. Hayford, J. H. "Ninth-graders As Literary Critics," *Clearing House*, 18: 240-41 (December 1943).

30. Hook, J. N. "The Multiple Approach in Teaching Literature," *English Journal*, 37: 188-92 (April 1948).

31. Hosic, James Fleming. "The Advance Movement of Teachers of English," *Journal of Addresses and Proceeding of the NEA*, 51: 91-94 (1913).

32. Hosic, James Fleming. *Reorganization of English in Secondary Schools*, Department of the Interior Bureau of Education Bulletin, 2 (1917).

33. Jackson, Margaret M. *The Training of High School English Teachers in Texas and New Mexico* (Unpublished Master's Thesis. University of Minnesota, 1931).

34. Jewett, I. A. "Education of Teachers of English," *Teacher Education Journal*, 4: 117-21 (December 1942).

35. Jewett, Ida A. *English in State Teachers Colleges A Catalogue Study* (Bureau of Publications, Teachers College Columbia University No. 286, 1927).

36. Johnston, Laura M. "A Program for Training English Teachers in Normal Schools," *Educational Administration and Supervision*, 10: 37-47 (January 1924).

37. Kennon, Laura, H. V. "Test of Literary Vocabulary for Teachers of English," *Contributions to Education*, 223 (Teachers College Columbia University, 1926).

38. Leiper, M. A. "A Study of the Training of Teachers of English in Kentucky High Schools," *Peabody Journal of Education*, 3: 26-31 (July 1925).

39. McMillan, T. H. "English Courses in Teachers Colleges," *Peabody Journal of Education*, 5: 146-52 (November 1927).

40. Maus, J. A. "What Training for Teachers of English," *English Journal*, (College Edition) 25: 234-42 (March 1936).

41. Moran, Mary E. "The Construction of Three Tests Designed to Measure Certain Poetry Aptitudes of Teachers of English at the High School Level Holding an A.B. or B.S. Degree or Better," *Teachers College Journal*, 6: 139-67 (March 1935).

42. Oliver, Kenneth. "Are English Teachers Properly Prepared?", *California Teachers Association Journal*, 55 No. 5 (May 1959).

43. Parks, C. B. "State-wide Program for Teacher-Training in English," *Virginia Teacher*, 8: 57-58 (March 1932).

44. Robinson, Evelyn Rose. "Study of the Undergraduate Preparation of Potential Teachers of Secondary School English in Selected New England Colleges," *Journal of Educational Research*, XLVIII, No. 9: 641-647 (May 1955).

45. Scott, Fred N. *The Teaching of English in Elementary and Secondary School* (Longmans, 1903).

46. Scott, Lettie. *An Analysis of Representative English Courses in Selected Teachers Colleges* (Unpublished Master's Thesis, Colorado State Teachers College, 1932).

47. Sharpe, D. "Developing Critical Ability in the High School Student," *High School Journal*, 29: 84-6 (March 1946).

48. Smith, Dora V. "The Academic Training of High School Teachers of English," *Harvard Educational Review*, 8 No. 2: 191-97 (March 1938).

49. Spencer, Theodore. "Central Problem in Literary Criticism," *College English*, 4: 159-63 (December 1942).

50. Squire, James R. and Roger K. Applebee. *A Study of English Programs in Selected High Schools Which Consistently Educate Outstanding Students in English*. Research Project No. 1994 of the Office of Education, U. S. Dept. of Health, Education and Welfare. (Urbana: University of Illinois, 1966).

51. "Subject Matter Preparation of Secondary School Teachers." Final Report of the North Central Association Committee, *The North Central Association Quarterly* XII No. 4: 439-539 (April 1938).

52. Sutton, Walter. *Modern American Criticism* (New Jersey: Prentice Hall, 1963).

53. Thomas, Charles S. "The Training of English Teachers Report of the Committee of the New England Association of Teachers of English." *Leaflet*, New England Association of Teachers of English, 14 No. 117: 1-18 (April 1914).

54. Thorpe, C. D. and N. E. Nelson. "Criticism in the 20th Century," *English Journal*, 36: 165-73 (April 1947).

55. Thurber, Samuel. "The Teacher's Equipment for Work in English Literature," *The School Review*, 2: 66-74 (February 1894).

56. Vaughan, A. W. "State Teachers College Curricula for the Development of Teachers of English," *Contributions to Education* 69 (George Peabody College for Teachers 1929).

57. Wagner, Marie E. *Ability of Prospective Teachers in the Interpretation of Poetry and in the Teaching of Interpretation of Poetry*. (Unpublished doctor's dissertation, New York University, 1932).

58. Walker, James A. "Programs for Training Teachers of English," *College English*, 13: 153-6 (December 1951).

59. Willard, Charles B. and John D. Mees. "A Study of the Preparation of Present Teachers of English in Illinois and Their Recommendations for Improved Training Program," *Illinois English Bulletin*, 41 No. 8: 1-43 (May 1954).

60. Wilson, Stuart. "An Experimental Program for the Education of English Teachers." *College English*, 29: 449-55 (March 1968).

III. METHOD OF INVESTIGATION

Construction of the Instrument

To answer the questions identified in Chapter I of the present study, the investigator developed an instrument (Form B) to survey knowledge of literary criticism (Appendix B). The test consists of three parts: terminology associated with the three theories of criticism; statements of theoretical position about the nature and function of criticism as associated with the three theories of criticism; and a bibliography of books on theories of criticism.

Part I of the test was designed to measure knowledge of critical terminology. There are 18 items--evenly distributed among the three theories of criticism--which call for identification of terms. Each item calling for identification of a term is paired with a second item which asks a student to classify the correct term in the preceding item according to the theory of criticism with which that correct term is associated. An example of this paired system follows:

1. The typical or recurring image which allows one work of literature to be connected with another and thereby helps unify and integrate literary experience.

    A. organic unity
    B. archetype
    C. architectonics
    D. metaphor
    E. uncertain

2. The above term is associated with

    A. New Criticism
    B. Neo-Aristotelianism
    C. Archetypal criticism, specifically the criticism of Northrop Frye
    D. Uncertain

Altogether there are 36 items on terminology, 18 calling for identification of a term and 18 calling for the classification of a term with the appropriate school of criticism.

The terms were selected from those commonly appearing in handbooks of literary terminology and from the investigator's knowledge of literary criticism acquired through reading and university course work in literary criticism. The particular terms were chosen because the investigator felt they were representative of the commonly recurring terms in the three theories of criticism and because they met the criterion established by the investigator's process of validating the instrument (described below).

Part II of the survey was designed to measure the ability of undergraduates to recognize statements of theoretical position. Part II consists of a series of statements which reflect a given theoretical position about the nature and function of criticism, about the nature and function of literature, about the creative process, and about the values of literature.

There are 21 items in Part II, evenly divided to represent the three theories of criticism. Students are asked to classify the statements according to the theory with which the statement is associated. For example:

> 37. The function of literary criticism is to "democratize" literature by pointing out the relationships of its forms, patterns, and meanings to the total form of literature and to our total experience with it.
>
> A. New Criticism
> B. Neo-Aristotelianism
> C. Archetypal Criticism
> D. Uncertain

Although other theoretical statements from a system of criticism might have been selected for this survey, the present ones were chosen because the investigator believed these represented the essential principles upon which each of the critical systems is based and because they met the criterion established by the investigator's process of validating the instrument (described below).

Part III of the survey was designed to provide an index that would reveal the extent to which undergraduates were familiar with books on critical theory. Undergraduates are asked to indicate whether they have read entirely, or a substantial portion of each of the 28 books on the list. An example of this part of the test follows:

> Part III. Directions. For each book numbered below, blacken space "A" if you have read it or a substantial portion of it. Blacken space "B" if you have not read it or a substantial portion of it. (Some of these books may have been used in a college or university course in which you were enrolled.)
>
> 58. The Language of Criticism and the Structure of Poetry by R. S. Crane.
>
> 59. Critics and Criticism by R. S. Crane.

The 28 titles listed were those consulted by the investigator in preparing the survey.

Validating of the Instrument

To validate his instrument for measuring knowledge of critical theory, the investigator relied upon content and construct validity as determined by rater agreement of specialists on the items contained in the survey. A specialist was defined as a graduate student in English who had passed comprehensive examinations for the Ph.D. degree and who had taken at least one graduate course in literary criticism.

Fifteen such students from the Universities of Iowa (Iowa City) and Illinois (Urbana) were identified. These students agreed to take an experimental form of the survey (Form A, Appendix A) which had been prepared by the investigator during the academic year 1966-67. The responses of the ten specialists receiving the highest scores on the experimental test were then analyzed for proportion of rater agreement on the individual items.

The investigator decided in advance that items would be accepted for the final form of the survey only if at least 7 of the 10 specialists agreed with the investigator's response to the item. This criterion was provided for 45 of the 57 items which form Parts I and II of the final version of the test.

In order to have equal coverage for each field of criticism, 12 more items were arbitrarily selected by the following criteria:

1) On 3 of these 12 items (items 10, 19, and 44) 6 of 10 of the specialists agreed with the investigator. Since these items contained what the investigator thought to be essential principles and terms, and since these three items contributed significantly to the total test reliability, they were retained.

2) On items 11 and 25, only 4 of the 10 specialists agreed with the investigator. Items 11 and 25 were retained anyway because the investigator could document the exact pages of books of critical theory from which the items were drawn, and the investigator believed items 11 and 25 tested essential principles related to their respective critical theories.

3) Items 33, 34, 35, 36, 48, 53, and 57 on the final version of the survey are new items. After analyzing responses by the specialists, the investigator discovered that some new items had to be written if he hoped to cover the three theories sufficiently. The new items were not submitted to the judgment of the specialists. However, a mean rater agreement of 8.7 was reached by the ten specialists on the 50 items retained from the original version of the survey. This led the investigator to believe that the new items would also approximate the criterion established for the original items. Table 1 shows the number of the ten specialists agreeing with the investigator on the items retained for the final version of the survey.

An inspection of Table 1 reveals that the most difficult items on which to achieve agreement among the specialists were those items which test knowledge of terminology. This fact was also borne out by comments of the specialists. One wrote on his test booklet:

> The major problem I found in this test: Neo-Aristotelians and New Critics employ in common much of the same terminology--form, structure, analysis, part vs. whole, etc.--and as a result many of the questions (A versus B) seemed troublesome.

Table 1

Number of the Ten Specialists Agreeing with the Investigator on the Correct Response to the Individual Items of the Survey

(Item Numbers Refer to Form B)

Item	Number of Specialists in Agreement	Item	Number of Specialists in Agreement
1	10	41	10
2	9	42	10
3	7	43	10
4	10	44	6
5	10	45	8
6	10	46	10
7	8	47	10
8	9	48	New Item
9	8	49	10
10	6	50	10
11	4	51	9
12	9	52	9
13	10	53	New Item
14	7	54	10
15	8	55	10
16	9	56	9
17	9	57	New Item
18	8		
19	6		
20	10		
21	8		
22	8		
23	9		
24	10		
25	4		
26	9		
27	8		
28	10		
29	10		
30	9		
31	8		
32	9		
33	New Item		
34	New Item		
35	New Item		
36	New Item		
37	9		
38	9		
39	8		
40	10		

It is interesting to note, however, that on items 11 and 25 where only 4 of the 10 specialists agreed with the investigator on the correct term, agreement on items 12 and 26, (calling for classification of the correct term) is high. On both items 12 and 26, 9 of 10 of the specialists agreed with the investigator on the appropriate classification for the term. This led the investigator to believe that he was still testing conceptual knowledge of theory since the stems of items 11 and 25 keyed the specialists to the appropriate theory with which the item corresponded.

Preliminary Study

During the spring and summer of 1967, the experimental version of the criticism survey (Form A) was administered to a sample population of 136 undergraduates enrolled in teacher training programs at Northwestern University, University of Illinois, Loyola University, Southern Illinois University, and Bradley University. The purpose of the trial run was to secure information that would allow the investigator to refine his instrument for measuring knowledge of critical theory.

The sample population was divided into two groups: those who had taken an undergraduate course in literary criticism (N=26) and those who had not (N=110). The responses of both groups were subjected to an item analysis to determine which items discriminated between individuals scoring high and low in each group. The items on terminology were also studied for distribution of response among the foils. In several of these items the distractors were changed to provide greater spread of response among the foils.

Reliability coefficients of internal consistency for the experimental version of the test for the two different groups was established. The reliability coefficient for the group of undergraduates who had not taken a course in literary criticism was .89. The reliability coefficient for the group which had taken a course in literary criticism was .94. Both coefficients were established by employing Kuder-Richardson formula #21.

The final purpose of the preliminary study was to find out if the mean scores on the total test for the two sample populations differed significantly. The mean raw score for the sample population which had not had a course in literary criticism was 28.15. The mean raw score for the sample population which had taken a course in literary criticism was 42.38.

A t test of the difference between means was employed. The result was $t = 3.5$ ($p < .01$) or less than one chance in 100 that the mean score differences could be attributed to chance.

The test which was developed to measure knowledge of critical theory appeared to be sound to the investigator for the following reasons:

a) A group of specialists was used to establish validity. Rater agreement on the 50 items retained from the original version of the test was high: a mean agreement of 8.7 was reached by the ten specialists.

b) Reliability coefficients established for the two sample groups for the original form of the test were high: course, $r = .94$; no course, $r = .89$.

c) The mean scores of the two sample groups on the experimental version of the test were significantly different ($p < .01$). This result provided another kind of validity statement for the investigator's test since the test was constructed independently of any knowledge of the content of the courses in literary criticism which had been taken by undergraduates in the sample population.

Colleges and Universities Represented in the Sample

The survey (Form B) was administered in the late fall of 1967 and the spring of 1968 to 262 seniors enrolled in a course in methods of teaching secondary school English in ten Illinois colleges and universities (Table 2). These schools were selected because they were among the twenty colleges and universities in Illinois which joined together to form The Illinois State-Wide Curriculum Study Center in the Preparation of Secondary School English Teachers (ISCPET), an organization engaged in a five-year research project on English teacher preparation.

A description of the ISCPET member institutions follows:

> The twenty ISCPET colleges and universities vary a great deal in terms of their size, the source of their support, their location, and the scope of their academic programs. They include over half of the Illinois institutions that prepare teachers of English, and together they graduate about six percent of the nation's English teachers each year...Some are liberal arts colleges, either church-related or independent; some are universities, either privately supported or state-supported. About half are in or near Chicago; about half are located in towns or small cities scattered about the rest of the state. (1, p. 1)

Originally the investigator had planned to secure student response to the criticism instrument from all twenty ISCPET institutions; however, some colleges chose not to cooperate and some were unable to cooperate either because copies of the test were lost or because copies arrived too late in the semester to be used. This information was relayed to the investigator when tests were not returned and he sent out letters of inquiry.

Test Administration

The tests were administered by methods teachers in the classes which they had taught in each of the cooperating institutions. Testing conditions undoubtedly differed from school to school, but the investigator has no reason to believe that students did not honestly try to answer the questions on the test to the best of their ability.

Table 2

Colleges and Universities Represented in the Study

College	Number
Bradley University	21
Greenville College	6
Illinois State University	22
Loyola University	12
Olivet College	17
Roosevelt University	4
St. Xavier College	16
Southern Illinois University	34
University of Illinois	118
Western Illinois University	12
Total	262

References

1. Jacobs, Paul H. "The Illinois State-Wide Curriculum Study Center in Preparation of Secondary School English Teachers," Issues in The Preparation of Teachers of English edited by Raymond D. Crisp (Urbana, Illinois: ISCPET, 1967).

IV. TEST RELIABILITY AND VALIDITY

The following questions were to be investigated in the present study:

1. Can a reliable and valid test be built which measures knowledge of three theories of literary criticism possessed by seniors enrolled in teacher training programs in English at selected Illinois colleges and universities?

2. Do the test scores of seniors who have taken a course in literary criticism differ significantly from test scores of seniors who have not taken a course?

3. Which items in the test on theories of criticism are most difficult for both course and non-course groups to answer?

4. What kinds of books in critical theory have been read by seniors who are preparing to teach English in secondary schools?

5. Do test scores differ significantly when these seniors are grouped according to the number of books they have read on critical theory?

Reliability of the Test

To answer the part of question one on reliability, the investigator developed an experimental version of a test of 90 items (Form A) to measure knowledge of critical theory. Reliability coefficients were established for two sample populations in a preliminary study: course in literary criticism, r = .94; no course in literary criticism, r = .89.

Reliability coefficients were also established for the final form of the test (Form B) which consisted of 57 items. The 262 students were again divided into two groups, those having taken a course in literary criticism (N=27) and those not having taken a course in literary criticism (N=235). Test reliability coefficients according to three different Kuder-Richardson formulas follow:

	K-R #14	K-R #20	K-R #21
1. Course Group (N=27)	.89	.89	.87
2. Non Course Group (N=235)	.87	.87	.85

Although the number of items in the experimental form of the test was reduced by more than one-third for the final form, reliability coefficients remained high for the final form of the test for both course and non-course groups. The investigator concluded that he had developed a test which contained items which were consistently related to each other and which measured the same attribute among both course and non-course groups.

Validity of the Test

In addition to high rater agreement among the specialists for 50 of the 57 items contained in the final form of the test, the investigator was able to provide a "practical validity" measure for the test on literary criticism.

Pearson Product-Moment Coefficients of Correlation were computed for the relationship between scores on the test (Form B) and reported college grade point average in English for the two samples.

Among the course group a substantial positive correlation ($R = .57$) existed between score on the test and college grade point average in English. This correlation was significant at the .01 level ($p < .01$). When corrected for attenuation, $R = .60$ for the course group. Among the non-course group a negligible positive correlation ($R = .10$) existed between score on the test and grade point average in English. When corrected for attentuation, $R = .11$ for the non-course group. Thus, among the non-course group, test score was not related to grade point average in English. Among the course group, score on the test was highly related to grade point average in English.

The investigator concluded that he had developed a sufficiently valid test for his purposes since there was high agreement between score on the test and a measure of scholastic success for the course group. Although the coefficient of correlation for the course group appears to be modest, according to Guilford a correlation of .57 may be interpreted as a very high one:

> Common experience shows that the validity coefficient for a single test may be expected within the range of from .00 to .60, with most of them in the lower half of that range. (1, p. 147)

Table 3

Total Test and Subtest Means, F Values, Level of Significance

Tests	Mean Scores		F Value	Level of Significance
	Course	Non-Course		
1. Total Test	27.44	18.16	27.79	.01
2. Total Terminology	16.11	11.53	20.34	.01
3. Total Statements	11.53	6.62	19.55	.01
4. Total Neo-Aristotelianism	9.11	5.98	20.79	.01
5. Total New Criticism	10.62	7.22	19.41	.01
6. Total Archetypal	7.70	4.94	24.57	.01
7. Terms, Neo-Aristotelianism	5.22	3.74	11.44	.01
8. Terms, New Criticism	6.25	4.52	13.71	.01
9. Terms, Archetypal	4.62	3.26	12.33	.01
10. Statements, Neo-Aristotelianism	3.88	2.23	20.19	.01
11. Statements, New Criticism	4.37	2.70	15.04	.01
12. Statements, Archetypal	3.07	1.68	21.65	.01

V. ANALYSIS OF TOTAL TEST AND SUBTEST MEANS

Total Test Means

To answer the second question in this study (Do the test scores of seniors who have taken a course in literary criticism differ significantly from test scores of seniors who have not taken a course in literary criticism?), total test mean scores for the course group and the non-course group were computed. Total test mean scores were then subjected to an analysis of variance to determine if there was a significant difference between the two groups.

The mean total score for the non-course group was 18.16, with a range of 0 to 38. The mean total test score for the course group was 27.44, with a range of 11 to 45. The two means differed significantly ($p < .01$). The percentages of total test scores of students in course and non-course groups observed at various score intervals are presented in Figure 1.

Subtest Means

In addition to the total test means, eleven subtest means were computed for both the course and non-course groups. The subtests identified were the following: 1) terminology subtest; 2) theoretical positions subtest; 3) Neo-Aristotelianism terminology and statements subtest; 4) New Criticism terminology and statements subtest; 5)Archetypal Criticism terminology and statements subtest; 6) three subtests on terminology alone; and 7) three subtests on statements alone.

The means of each of these eleven subtests were also subjected to an analysis of variance. On each of the eleven subtests identified, the mean scores of the course group differed significantly ($p < .01$) from the means of the non-course group. The mean scores for the total test and the eleven subtests are presented in Table 3. This table also indicates the F values obtained and the level of significance achieved.

Analysis of the Total Test Mean:
Course Vs. Colleges in the Sample

To determine whether or not the total mean score of the course group differed significantly from the total test mean score of each of the non-course groups by college represented, a Newman-Keuls method for determing differences between treatment means following a significant over-all F value was employed.

The Newman-Keuls test allowed the investigator to identify those mean scores (colleges and universities) in the non-course sample which differed significantly from the course group and from each other. Two of the four state universities in the study and two of the six privately supported institutions appeared to account for the significant dif-

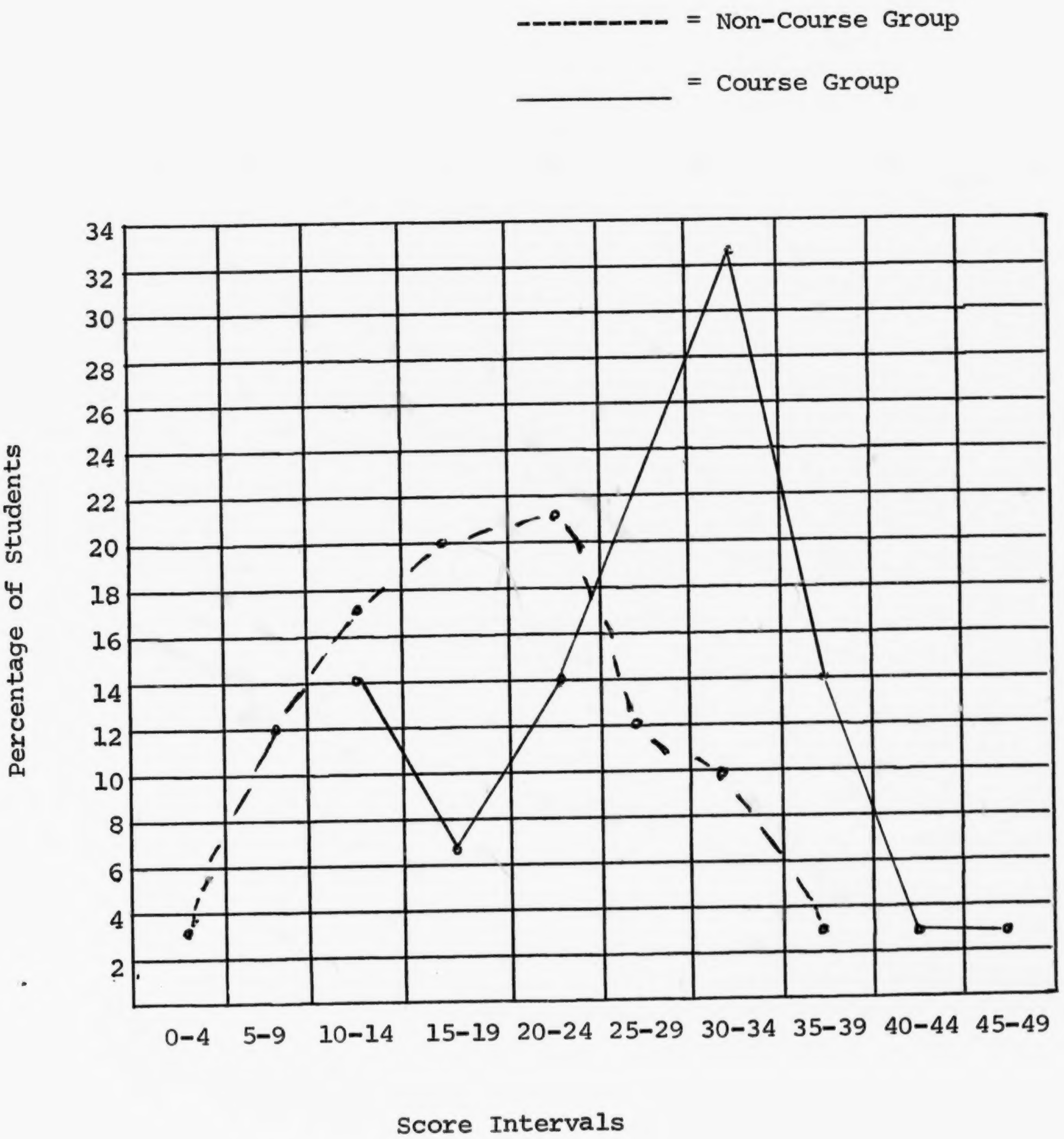

Figure 1. Percentages of Test Scores of Course and Non-Course Groups Observed at Various Score Intervals.

ferences obtained between total mean scores of course and non-course groups. The total mean scores of non-course groups from other colleges and universities (two state supported and four privately supported) did not differ significantly from the total mean score of the course group, nor did they differ significantly from each other.

The rank order of colleges and universities by total test mean score is presented in Table 4.

Table 4

Rank Order of Total Test Mean Scores By
Colleges and Universities Represented in the Non-Course Sample

Rank Order	$\overline{X}$ Test Score	College or University
1	23.50	A
2	22.75	B
3	20.40	*C
4	18.59	*D
5	18.33	E
6	18.00	F
7	13.18	*G
8	13.00	H
9	12.35	*I
10	9.17	J

*State supported institutions. Others are privately supported.

Analysis of Total Test Means: Publicly Supported and Privately Supported Colleges and Universities

In order to find out if total test means differed significantly when the sample population was divided according to the kind of institution represented in the sample (publicly or privately supported), two more groups were established for the non-course sample. One group consisted of the test scores of seniors from privately supported institutions (N=74): Bradley, Greenville, Loyola, Olivet, Roosevelt, and St. Xavier. The second group consisted of test scores of seniors from state supported universities (N=161): Illinois State, Southern Illinois, University of Illinois, and Western Illinois.

Total mean scores for each of the two groups were computed. The Newman-Keuls method for determining differences between treatment means following a significant over-all F value was again employed.

The pairs of mean scores which differed significantly from each other are reported in Table 5. It will be observed that the mean test score for the course sample differed significantly ($p < .01$) from the mean test score of both privately supported and state supported colleges. However, the mean test score of undergraduates from privately supported colleges did not differ significantly from the mean test score of undergraduates in state supported institutions.

Table 5

Tests on Ordered Pairs of Means by Privately and Publicly Supported Institutions

F Value = 14.33

Order. . .	Privately Supported	Publicly Supported	Course Group
Test Means. . .	17.38	18.52	27.44
1. Privately Supported	----	1.14	10.07
2. Publicly Supported		----	8.92
3. Course Group			----
Truncated range r	1	2	3
q.99 (r, 259)		3.64	4.12
q.99 (r, 259) 1.19		6.81	7.70
Privately Supported			**
Publicly Supported			**
Course Group			

Analysis of Test Means: Summary Statement

A significant difference existed between total test mean of seniors who had taken a course in literary criticism and total test mean of seniors who had not taken a course. The means of the two groups on each of the 11 subtests also differed significantly. When test scores were grouped by publicly supported and privately supported institutions, the means of both publicly supported and privately supported institutions differed significantly from the mean score of the course group. However, test means of public and private institutions did not differ significantly from each other.

Although there may be other explanations for the differences obtained between course and non-course groups, the investigator concluded that these differences could not be explained on the basis that publicly supported and privately supported colleges contributed different sample populations from which the non-course group was drawn.

In the absence of evidence to the contrary, the investigator concluded that the major variable upon which the two groups (course and non-course) differed in knowledge of theories of criticism was a course in literary criticism.

Alternative explanations might be these:

1) The major variable may be "general intelligence" since the test scores of those who had taken a course in literary criticism correlated substantially with reported grade point average in English (R=.57).

2) The general quality of the English teacher preparation program at four of the ten institutions in this study may be decidedly inferior to the other six, since four institutions appeared to account for the over-all significant differences between course and non-course groups.

3) Because significant differences did not exist between the mean of the course group and the means of six of the ten non-course institutions, or between the means of any combination of these non-course means, the content of the required and elective undergraduate literature courses at these six institutions includes information about theories of criticism.

4) The knowledge measured by this test is so specialized that differences could not appear between course and non-course groups in those six institutions where differences did in fact not exist. The content of the undergraduate courses in literary criticism may not include a study of theories of criticism. Since

22 of the 27 people in the course group were drawn from the University of Illinois, the investigator examined the Illinois course catalogue for a description of the undergraduate offering in literary criticism.

One course in "practical criticism" is offered:

> 215. Practical Criticism. An intensive non-historical study of the representative critical methods and the theoretical assumptions which lie behind them. Emphasis is on the application of the methods to contemporary works of literature. There are frequent critical essays in which the methods are applied to particular works; and a final longer essay in which the student is asked to develop and apply a practical method of his own. (2, p. 82).

Although the course description indicates some study of the theoretical assumptions which lie behind particular methods, the study of theory may not be intensive enough to show up on the test used for this study.

The four preceding alternative explanations are all worthy of subsequent research to determine why significant over-all differences existed between the means of the course and non-course groups but not between the mean of the course group and the means of six of the ten institutions represented in this study.

VI. DIFFICULTY OF SUBTEST ITEMS

The third question that this study attempted to answer was "For which theories of criticism are items most difficult for both course and non-course groups to answer?" Mean scores in three different categories of subtest scores are reported in Table 6. An inspection of Table 6 suggests that both course and non-course groups found items relating to New Criticism easier to answer than items relating to either Neo-Aristotelianism or to Archetypal Criticism; and that items on Neo-Aristotelianism were easier to answer than items on Archetypal Criticism.

To find out if the mean scores for terminology and for statements on each of the three theories of criticism represented genuine differences and not chance differences, four analyses of variance were conducted. The first analysis treated the means of the three subtests on critical terminology for the non-course group. The second analysis treated the three subtest means on statements for the non-course group. These same two procedures were followed for the course group.

In each of the four analyses, the F value obtained indicated a significant difference. For the non-course group, differences were significant at the .01 level for both terminology and for statements. However, for the course group differences were significant at only the .05 level for both terminology means and for statement means.

Again the Newman-Keuls method of identifying the sets of means where differences existed was employed. The tests of ordered pairs of means are reported in Tables 7, 8, 9, and 10.

It will be observed from Table 7 that for the non-course group the terminology mean score of New Criticism differed significantly from the means of both Neo-Aristotelianism and Archetypal Criticism, but that the mean of Neo-Aristotelianism did not differ from the mean of Archetypal Criticism. In other words, the items on terminology for New Criticism were most often answered correctly than the items on terminology for the other two theories. Even though this group had not had a course in literary criticism, terminology associated with New Criticism was more readily learned in other ways than terminology associated with either Archetypal Criticism or Neo-Aristotelianism.

The tests on ordered pairs of means for theoretical statements for the non-course group revealed three significant differences (See Table 8).

New Criticism mean differed from the mean for Archetypal Criticism, and the New Criticism mean differed significantly from the mean for Neo-Aristotelianism. In addition, the mean for Neo-Aristotelianism differed from the mean score for Archetypal Criticism. As was true of the items on terminology, items on statements for New Criticism appeared to be less difficult to answer than items on Neo-Aristotelianism or Archetypal Criticism; and furthermore, statement items for Neo-Aristotelianism were significantly easier to answer than items on Archetypal Criticism. The latter was not true of terminology for the non-course group.

It appeared to the investigator that the non-course group knew more about the critical theories here labeled New Criticism and Neo-Aristotelianism than they did about Archetypal Criticism. Moreover, it appeared that of the three theories, the non-course group was most knowledgeable about New Criticism.

The Newman-Keuls tests on ordered pairs of means for the course group (See Tables 9 and 10) revealed a significant difference between New Criticism and Archetypal Criticism for both terminology and statements. But there was no significant difference between Neo-Aristotelianism means and means of either New Criticism or Archetypal Criticism. But since the difference for both statements and terminology was significant at the .05 level only, the investigator concluded that there was a fair chance that the course group found the items on all three theories of criticism about equally easy to answer.

There was no way for the investigator to employ analysis of variance to determine whether or not items on terminology were easier (or more difficult) than statement items for either of the two groups. Analysis of variance could not be used because there were more items on terminology in the test than there were items on statements.

Nevertheless, when mean score on terminology or mean score on statements was expressed as a proportion of total possible score on terminology or on statements, a difference appeared between course and non-course groups.

For the non-course group, the mean score on terminology (11.54) expressed as a proportion of the 36 items on terminology was .32. The mean score on statements (6.62) expressed as a proportion of the 21 items on statements was .31. In other words, the non-course group did about equally well on terminology and on statements.

This was not true of the course group. For them mean score on terminology (16.11) expressed as a proportion of number of items on terminology was .44. Mean score on statements (11.53) expressed as a proportion of number of items on statements was .55. The course group appeared to do somewhat better on the items of theoretical statement than they did on items testing terminology. Although the number of statements was not large--only 21--the investigator believed that a proportionately higher score on statements than on items was further evidence that those who took a course in literary criticism learned more about theory than those who did not take a course.

Table 6

Rank Order of Mean Scores on Three Categories of Subtests

Category	Course			Non-Course		
	Rank Order	Score	Theory	Rank Order	Score	Theory
Combined Score on Terminology and Statements	1	10.63	New Criticism	1	7.23	New Criticism
	2	9.11	Neo-Aristotelianism	2	5.98	Neo-Aristotelianism
	3	7.70	Archetypal	3	4.95	Archetypal
Terminology	1	6.26	New Criticism	1	4.52	New Criticism
	2	5.22	Neo-Aristotelianism	2	3.75	Neo-Aristotelianism
	3	4.63	Archetypal	3	3.27	Archetypal
Statements	1	4.37	New Criticism	1	2.71	New Criticism
	2	3.89	Neo-Aristotelianism	2	2.24	Neo-Arostotelianism
	3	3.07	Archetypal	3	1.68	Archetypal

Table 7

Tests on Ordered Pairs of Means on Terminology for Non-Course Group

F Value = 21.54

Order. . .	1 Archetypal Criticism	2 Neo-Aristotelianism	3 New Criticism
Test Means. . .	3.27	3.74	4.52
1. Archetypal	----	.47	1.25
2. Neo-Aristotelianism		----	.78
3. New Criticism			----

Truncated range r	1	2	3
q.99 (702,r)		3.64	4.12
q.99 (702,r) .14		.51	.58
1. Archetypal			**
2. Neo-Aristotelianism			**
3. New Criticism			

Table 8

Tests on Ordered Pairs of Means on Statements for Non-Course Groups

F Value = 18.42

Order. . .	1 Archetypal	2 Neo-Aristotelianism	3 New Criticism
Test Means. . .	1.68	2.24	2.71
1. Archetypal	----	.56	1.03
2. Neo-Aristotelianism		----	.47
3. New Criticism			----
Truncated range r	1	2	3
q.99 (702,r)		3.64	4.12
q.99 (702,r) .12		.44	.49
1. Archetypal		**	**
2. Neo-Aristotelianism			**
3. New Criticism			

Table 9

Tests on Ordered Pairs of Means on Terminology for Course Group

F Value = 3.14

Order. . .	1 Archetypal Criticism	2 Neo-Aristotelianism	3 New Criticism
Test Means. . .	4.63	5.22	6.26
1. Archetypal	----	.59	1.63
2. Neo-Aristotelianism			1.04
3. New Criticism			

Truncated range r	1	2	3
q.95 (78,r)		2.82	3.39
q.95 (78,r) .47		1.31	1.58
1. Archetypal			*
2. Neo-Aristotelianism			
3. New Criticism			

Table 10

Tests on Ordered Pairs of Means on Statements for Course Group

F Value = 3.31

Order. . .	1 Archetypal Criticism	2 Neo-Aristotelianism	3 New Criticism
Test Means. . .	3.07	3.89	4.37
1. Archetypal	----	.82	1.30
2. Neo-Aristotelianism		----	.48
3. New Criticism			----

Truncated range r	1	2	3
q.95 (78,r)		2.82	3.39
q.95 (78,r) .36		1.02	1.22
1. Archetypal			*
2. Neo-Aristotelianism			
3. New Criticism			

VII. BOOKS READ ON CRITICAL THEORY

The fourth question that this study attempted to answer was "What kinds of books in critical theory have been read by seniors who are preparing to teach English in secondary schools?" The answer to this question was sought by taking frequency counts on books students reported they had read. These books are listed in items 58 to 85 on Form B of the test on literary criticism.

Books: Total Sample

Books are rank ordered according to number of readings received in Table 11. An inspection of this table reveals that the 28 books received a total of 316 readings. No book received "0" readings. The Use of Poetry and the Use of Criticism by T. S. Eliot received the largest number of readings, 11.4 percent of the total number of readings of all books. The second most frequently read book was The Well Wrought Urn by Cleanth Brooks. It accounted for 10.1 percent of the total number of readings of all books.

The New Apologists for Poetry by Murray Krieger received the fewest number of readings. Ten books (36 percent of the books on the list) had been read less than five times each. The ten books are The Language of Criticism and the Structure of Poetry by R. S. Crane; Critics and Criticism edited by R. S. Crane; Northrop Frye in Modern Criticism, edited by Murray Krieger; The Educated Imagination by Northrop Frye; A Glossary of the New Criticism by William Elton; The Armed Vision and Critical Performance, both by Stanley Edgar Hyman; A Grammar of Motives by Kenneth Burke; The World's Body by John Crowe Ransom; and The New Apologists for Poetry by Murray Krieger.

Books: Non-Course Sample

Among the non-course population, the 28 books received a total of 228 readings. However, 81 students (or 38.7 percent) account for the total number of readings among the non-course sample. One hundred fifty four students (61.3 percent) reported having read none of the books on the list. Books are rank ordered according to number of readings in Table 12.

The single book which received the largest number of readings was The Use of Poetry and the Use of Criticism by T. S. Eliot. It accounts for 13.6 percent of readings given all books among the non-course sample. The Well Wrought Urn by Cleanth Brooks received the second largest number of readings (11.0 percent of all readings). These are the same books which ranked the highest among the total sample.

The fewest number of readings (one each) were given to The Armed Vision by Stanley Edgar Hyman, The Educated Imagination by Northrop Frye, and The New Apologists for Poetry by Murray Krieger. These three also numbered among the lowest ten books for the total sample.

Books: Course Sample

Among the course group the 28 books received a total of 88 readings. However, 20 students (approximately 77 percent) account for the total number of readings in the course sample. Six students reported having read at least six books on the list. One reported having read seventeen books. Books are rank ordered according to number of readings in Table 13.

Practical Criticism by I. A. Richards was the most frequently read book among students who had taken a course in literary criticism. The readings of Practical Criticism accounted for 14.7 percent of total number of readings. The second most frequently read book was Anatomy of Criticism by Northrop Frye. It accounted for 11.4 percent of all readings in the course sample.

Five books on the list were reported as not having been read by anyone. These five books were The Language of Criticism and the Structure of Poetry by R . S. Crane; Critics and Criticism edited by R. S. Crane; Age of Criticism by William Van O'Connor; Three Voices of Poetry by T. S. Eliot; and The World's Body by John Crowe Ransom.

Books Read in Critical Theory: Summary Statement

Among both course and non-course samples, the most frequently read books in critical theory are books which the investigator classified as relevant to New Criticism. Five of the top six books in the non-course group and four of the top five in the course group are books which develop concepts related to New Criticism. Approximately half of the course group had read Practical Criticism. It also ranked fifth among the non-course group.

Northrop Frye's Anatomy of Criticism, upon which one-third of the test items was based, also numbered among the five books most frequently read by course and non-course groups. Although about 30 percent of the course group had read Frye's book, less than 10 percent of the non-course sample reported having read the Anatomy.

That undergraduates were not very familiar with Fry's concepts was borne out by response to the test, inasmuch as both course and non-course groups scored least well on the items on Archetypal Criticism.

Table 11

Rank Order of Books by Number of Readings
For the Total Sample

Rank Order	Book	Number of Readings	Number of Readings Expressed as Percent of Total Number of Readings
1	*The Use of Poetry and Use of Criticism*	36	11.4
2	*The Well Wrought Urn*	32	10.1
3	*Practical Criticism*	28	8.9
4	*Anatomy of Criticism*	27	8.5
5	*The Mirror and the Lamp*	24	7.6
6	*Theory of Literature*	19	5.7
7	*Literary Criticism: A Short History*	15	4.7
7	*Three Voices of Poetry*	15	4.7
8	*Age of Criticism*	14	4.4
9	*Seven Types of Ambiguity*	11	3.5
10	*The Structure of Literature*	10	3.2
11	*The Rhetoric of Fiction*	9	2.8
11	*Concepts of Criticism*	9	2.8
11	*Principles of Literary Criticism*	9	2.8
12	*The New Criticism*	7	2.2
12	*The Function of Criticism*	7	2.2
13	*Philosophy of Literary Form*	6	1.9
14	*The Well-Tempered Critic*	5	1.6
15	*Critics and Criticism*	4	1.3
15	*Northrop Frye in Modern Criticism*	4	1.3
15	*The Educated Imagination*	4	1.3
15	*A Glossary of the New Criticism*	4	1.3
16	*The Languages of Criticism and the Structure of Poetry*	3	.9
16	*The Armed Vision*	3	.9
16	*Critical Performance*	3	.9
16	*A Grammar of Motives*	3	.9
16	*The World's Body*	3	.9
17	*The New Apologists for Poetry*	2	.6
	Total Readings	316	100 percent

Table 12

Rank Order of Books by Number of Readings For the Non-Course Sample

Rank Order	Book	Number of Readings	Number of Readings Expressed as Percent of Total Readings
1	*The Use of Poetry and Use of Criticism*	31	13.6
2	*The Well Wrought Urn*	25	11.0
3	*The Mirror and the Lamp*	19	8.3
4	*Anatomy of Criticism*	17	7.5
5	*Three Voices of Poetry*	15	6.6
5	*Practical Criticism*	15	6.6
6	*Age of Criticism*	14	6.1
7	*Theory of Literature*	13	5.7
8	*Literary Criticism: A Short History*	10	4.4
9	*The Structure of Literature*	8	3.5
10	*The Rhetoric of Fiction*	6	2.6
10	*Concepts of Criticism*	6	2.6
10	*Seven Types of Ambiguity*	6	2.6
10	*Principles of Literary Criticism*	6	2.6
11	*The Function of Criticism*	5	2.2
12	*Critics and Criticism*	4	1.8
12	*Philosophy of Literary Form*	4	1.8
12	*The New Criticism*	4	1.8
13	*The Languages of Criticism and the Structure of Poetry*	3	1.3
13	*A Glossary of the New Criticism*	3	1.3
13	*The World's Body*	3	1.3
14	*Critical Performance*	2	.9
14	*The Well-Tempered Critic*	2	.9
14	*Northrop Frye in Modern Criticism*	2	.9
14	*A Grammar of Motives*	2	.9
15	*The Armed Vision*	1	.4
15	*The New Apologists for Poetry*	1	.4
15	*The Educated Imagination*	1	.4
	Total Readings	228	100 percent

Table 13

Rank Order of Books by Number of Readings For the Course Sample

Rank Order	Book	Number of Readings	Number of Readings Expressed as Percent of Total Readings
1	Practical Criticism	13	14.7
2	Anatomy of Criticism	10	11.4
3	The Well Wrought Urn	7	7.9
4	Theory of Literature	6	6.8
5	Literary Criticism: A Short History	5	5.7
5	The Mirror and the Lamp	5	5.7
5	The Use of Poetry and Use of Criticism	5	5.7
5	Seven Types of Ambiguity	5	5.7
6	The Rhetoric of Fiction	3	3.4
6	Concepts of Criticism	3	3.4
6	The Well-Tempered Critic	3	3.4
6	The Educated Imagination	3	3.4
6	The New Criticism	3	3.4
6	Principles of Literary Criticism	3	3.4
7	The Structure of Literature	2	2.3
7	The Armed Vision	2	2.3
7	Northrop Frye in Modern Criticism	2	2.3
7	Philosophy of Literary Form	2	2.3
7	The Function of Criticism	2	2.3
8	Critical Performance	1	1.1
8	The New Apologists for Poetry	1	1.1
8	A Glossary of the New Criticism	1	1.1
8	A Grammar of Motives	1	1.1
9	The Languages of Criticism and the Structure of Poetry	0	
9	Critics and Criticism	0	
9	Age of Criticism	0	
9	Three Voices of Poetry	0	
9	The World's Body	0	
	Total Readings	88	100 percent

Books related to Neo-Aristotelianism were least frequently read by both course and non-course samples. The Language of Criticism and the Structure of Poetry and Critics and Criticism, upon which the investigator relied heavily for his test items on Neo-Aristotelianism, were reported not to have been read at all by the course group. Among the non-course group Critics and Criticism received a total of four readings and The Language of Criticism and the Structure of Poetry received a total of three readings.

However, concepts and terminology from genre criticism seemed to be more common to undergraduates than terms and concepts from Archetypal Criticism. In spite of the few readings given to books on Neo-Aristotelianism, undergraduates scored better on the test items related to New-Aristotelianism than they did on items related to Archetypal Criticism.

VIII. RELATIONSHIP OF BOOKS READ TO SCORE ON THE TEST

Non-Course Groups

"Do test scores differ significantly when seniors are grouped according to the numbers of books they have read on critical theory?"

To answer this question the investigator divided the non-course sample into four groups: 1) those who had read no books (N=154); 2) those who had read one book (N=32); 3) those who had read two books (N=25); 4) those who had read from three to eight books (N=24).

The total test mean scores were computed for each of these groups and are reported in Table 14. The means were then subjected to an analysis of variance. The result was that none of the group means differed significantly from each other; nor did any of these means differ significantly from the mean score of the total non-course population.

It would appear by inspecting the means of each of the four groups reported in Table 14 that mean scores become higher as the number of books read increases. This remains true except for the three to eight books category. Here the mean score drops substantially and even suggests a negative relationship between number of books read beyond two and score on the test of literary criticism.

However, a Pearson Product-Moment Coefficient of Correlation computed for the relationship between number of books read and score on the test corroborated the findings from the analysis of variance. The coefficient of correlation was R= -.0069. No relationship existed between number of books reported to have been read and score on the test of literary criticism.

Table 14

Mean Scores of Non-Course Group
Divided According to Number of Books Read

F Value = 1.97

Group	Mean Score	Number
Total Non-Course Group	18.24	235
Zero Books	17.96	154
One Book	18.93	32
Two Books	21.48	25
Three to Eight Books	15.92	24

Course Groups

The investigator divided the course sample into five groups to find out if test scores differed significantly according to number of books read. The five groups were 1) those who had read no books (N=7); 2) those who had read one book (N=8); 3) those who had read two books (N=3); 4) those who had read three books (N=3); and 5) those who had read from six to seventeen books (N=6).

Mean scores were computed for each of these groups and are reported in Table 15. An inspection of this table reveals little difference among the means for the groups who had read zero, one, or two books. There is a considerable increase in size of mean score between the two and three book category, and between the groups designated as three books and six to seventeen books. An analysis of the scores suggests that mean scores increase markedly as the number of books read, above two, increases.

The mean scores of these groups were subjected to an analysis of variance to determine if the means of these groups were significantly different. The F Value obtained (2.76) indicated that a difference at the .05 level existed somewhere in the sets of means. Because the difference was not significant at the .01 level, the investigator did not employ the Newman-Keuls method for determining precisely between which pairs of means differences existed.

However, a Pearson Product-Moment Coefficient of Correlation was computed to determine the relationship between number of books read and test score among the course group. The coefficient of correlation was R=.59, a correlation significant at the .01 level ($p < .01$). Because the course people who had read from six to seventeen books were considered as one group in the analysis of variance and separately by actual number of books read, and because there was a linear relationship in this group, the correlation between total score and number of books read was significant at the .01 level, even when the analysis of variance indicated an over-all difference only significant at the .05 level.

Table 15

Mean Scores of Course Group
Divided According to Number of Books Read

F Value = 2.76

Group	Mean Score	Number
Total Course Group	27.44	27
Zero Books	22.85	7
One Book	23.37	8
Two Books	23.66	3
Three Books	30.67	3
Six to Seventeen Books	38.50	6

Summary Statement

When the non-course group was divided according to number of books read, the four means derived did not differ significantly from each other. Furthermore, a correlation did not exist between number of books read and score on the test.

For the course group, an over-all difference between the means of five subgroups (divided according to number of books read) was significant at the .05 level. In the course group a correlation of .59 was established for the relationship of books read and score on the test.

Correlations: Books vs. Course

The major problem that this study presented was that of identifying the variable, or combination of variables, to account for the significant difference which existed between the total mean scores of the course and non-course groups when test scores were subjected to an analysis of variance. The present design could not with assurance specify, for example, whether books read or having taken a course in literary criticism most contributed to score on the test. A factorial design which controlled the relationships of books read to both course and non-course test scores would have been more satisfactory for this purpose. With an N of 27 in the course group, and with the great variability in number of books read in both course and non-course groups, a factorial design was not feasible.

In an effort to control for books read and for course with the present sample, two different types of tests were applied. The first was a series of "t" tests between the mean of the course group which had read no books and the separate means of the groups which had read 8, 7, 6, and 3 books, respectively. The t tests revealed no significant differences. However, the N for each of these groups was so small that differences would have had to have been very large indeed for the t test to reveal significant differences.

The second test involved the establishment of correlation coefficients for the relation of books read to test score and for the relation of course to test score for the entire sample population. Following these, a first order partial correlation was computed.

The correlation between books read and test score was r=.24. This correlation was established through Pearson Product-Moment method. The correlation between course and score on the test, computed by Point Biserial method, was r=.31. Both coefficients were significant at the .01 level.

Controlled for books read, the partial correlation of test score and course was r=.25. Controlled for course, the partial correlation of test score and books read was r=.15. When partial correlations were transformed for Fisher's z coefficient, the z value indicated no significant difference between the two coefficients. According to the first order partial correlation, the correlation between score on the test and books read and the correlation between score on the test and course about equally well accounted for the variability in the sample.

References

1. Guildford, J. P. Fundamental Statistics in Psychology and Education (New York: McGraw-Hill, 1956).

2. Undergraduate Courses 1967-1968. University of Illinois Bulletin. (Urbana, Illinois).

IX. SUMMARY AND CONCLUSIONS

Summary

The present study was an attempt to find out if test scores of two groups of seniors enrolled in English teacher training programs at selected Illinois colleges and universities differed on a test designed to measure knowledge of theories of literary criticism: New Criticism, Neo-Aristotelianism, and the Archetypal Criticism of Northrop Frye. This investigation was, further, an attempt to discover what kinds of books in critical theory these seniors had read and whether a relationship existed between the number of books read and scores on the test of literary criticism.

A review of the related literature and research on English teacher preparation disclosed that in the first two decades of the 20th century, after English became a fixed element in the secondary school curriculum, a course in literary criticism was not only recommended for secondary school teachers but was generally included as a part of their collegiate training. In the 1930's and 40's professional educators recommended that teacher training programs adjust to the changing character of the secondary school population and curriculum. In this period, courses in literary criticism as separate elements in teacher training curricula tended to disappear. In the post-World War II period, when literary criticism took its place alongside literary history as a focus of study in college English departments, recommendations that teacher training programs include special course work in literary criticism, consonant with new critical knowledge, again became commonplace.

Since course work in critical theory (as well as course work in practical critical methods) has been advocated, the investigator designed a test to measure knowledge of critical theory. The test was validated by selecting those items from an experimental form of the test on which high rater agreement by a group of specialists was secured. A pilot administration of the test also established a reliability coefficient.

The test was administered to 262 seniors enrolled in teacher training programs at ten Illinois colleges and universities during the academic year 1967-68. The colleges and universities selected were all member institutions of the Illinois State-Wide Curriculum Study Center for the Preparation of Secondary School Teachers of English.

The data were examined primarily through an analysis of variance to determine if mean scores of those who had taken a course in literary criticism differed significantly from the mean scores of those who had not taken a course. Through an analysis of variance the writer also tried to determine which subtest items were most difficult to answer. In addition, frequency counts were taken of books in critical theory reported to have been read. Pearson Product-Moment Coefficients were computed to establish the relationship between number of books read and score on the test of critical theory.

Conclusions

The conclusions derived from this study apply only to the population upon which this investigation was conducted and for the instrument used in the study. The conclusions reached in this study may apply to other populations; however, this would have to be established by subsequent investigation.

The following conclusions seem warranted for the present study:

1. A reliable and valid test was built for measuring knowledge of three theories of criticism.

2. Among the course population, score on the test correlated ($r=.57$) with reported grade point average in English. The correlation was significant at the .01 level. Among the non-course population, there was no correlation between score on the test and reported grade point average in English.

3. Total mean score of seniors who had taken a course in literary criticism differed significantly ($p<.01$) from total mean score of seniors who had not taken a course in literary criticism.

4. The means of the two groups on each of the 11 subtests differed significantly ($p<.01$).

5. When test scores of the non-course sample were grouped by privately and publicly supported colleges, both differed significantly from the course group but they did not differ from each other.

6. In both course and non-course groups, the mean score on terminology items related to New Criticism was significantly different from the mean score on Archetypal Criticism and the Mean Score on Neo-Aristotelianism. The mean score on New Criticism was significantly higher. For the non-course group the difference was significant at the .01 level. For the course group the difference was significant at the .05 level.

7. In both course and non-course groups, the mean of statement items on New Criticism differed significantly from Archetypal Criticism and Neo-Aristotelianism. Again the differences were at the .05 level for the course group and at the .01 level for the non-course group.

8. When expressed as a proportion of the number of items in the test, the non-course group performed about equally well on terminology and statements. The course group, however, performed somewhat better on statement items than on terminology items.

9. The most frequently read book in critical theory represented less than 15 percent of the total readings for the entire sample, for the course group, or for the non-course group. Nonetheless, about half of the course group had read Practical Criticism, and about one-third had read Anatomy of Criticism.

10. Books which received the largest number of readings in both course and non-course groups were related to New Criticism.

11. Least frequently read books in both course and non-course groups were related to Neo-Aristotelianism.

12. When the non-course group was divided into four subgroups, according to number of books read, test means for these groups did not differ significantly from each other.

13. There existed no correlation between books read and scores on the test in the non-course group.

14. When the course group was divided into five subgroups, according to number of books read, a difference significant at the .05 level existed.

15. There was a correlation (r=.59) significant at the .01 level between books read and score on the test among the course group.

X. IMPLICATIONS AND SUGGESTIONS FOR FUTURE RESEARCH

Implications

In effect, this study has tried to answer the question "Does taking a course in literary criticism make any difference in what prospective secondary school English teachers know about critical theory?" Though this question has not been answered in absolute terms, it seems clear that whatever the content of the undergraduate course in criticism, it does produce a more systematic and a significantly greater understanding of critical theory for those who take such a course than for those who do not take such a course.

In other words, neither independent reading of works of criticism nor other undergraduate literature courses by themselves contribute substantially to the prospective teacher's knowledge of critical theory. Reading books in the area of criticism, a necessary part of acquiring a systematic understanding of critical theory, seems to be a function of taking a course. And those who read books without having taken a course are as apt to be less knowledgeable as they are to be more knowledgeable about criticism.

If undergraduates who have no course in criticism do less well in distinguishing among the theories of criticism tested in this study, it might also be supposed that they have equal difficulty in distinguishing among approaches and procedures labeled biographical, psychological, moral, and the like. And, conversely, it might be supposed that those who have taken a course, and can distinguish among the principles of the systems tested here, are also able to do a better job of understanding critical systems not tested here.

Furthermore, this study indicates that whatever its content, the undergraduate criticism course functions better in producing an understanding of theoretical positions toward literature than it does in producing a critical lexicon. Of the two, the former is surely the more important, and of the two, it is the latter that undergraduates are most apt to acquire in other literature courses.

Finally, since a course in criticism effects the understanding that there are varieties of critical theory, each of which operates on the basis of different assumptions and procedures, it might be assumed that those who take a course in criticism are more skillful in their practical methods of confronting a literary text than those who take no such course. This would seem to be axiomatic inasmuch as the undergraduate course in criticism tends to emphasize practical approaches.

Suggestions for Future Research

On the basis of a review of the related literature and research and conclusions reached in this study, the investigator would make the following recommendations for future research:

1. A replication of the present study should be conducted on a larger sample population and in a variety of colleges and universities, and controlled more carefully for the interaction of books read with a course in criticism.

2. The relationship between scores on a test of critical theory and measures of the teacher's practical ability to confront a literary text should be examined.

3. Subsequent research should investigate the extent to which knowledge of critical theory and practice actually influences the teacher's approach to literature in the secondary school classroom.

4. Studies should be made to compare the undergraduate's knowledge of literary theory and practice to the experienced teacher's knowledge of theory and practice.

5. Subsequent research should investigate the nature of the difference, if any, between high school students who have been taught literature through various critical approaches and secondary school youngsters who have been taught literature by other means.

6. Tests broader in scope (to include other prominent theories of criticism) should be developed.

APPENDIX A

FORM A OF THE TEST ON THEORIES OF CRITICISM

FORM A
University of
Illinois
ISCPET

INSTRUMENT TO SURVEY KNOWLEDGE OF LITERARY CRITICISM

This questionnaire is designed to survey what you know about literary criticism, its theory and not its practical application in making statements about particular works of literature.

You are not expected to be able to answer all of the questions, but do as well as you can. For each item there is a space to mark "uncertain" if you are not sure of the answer. If you can make an "educated guess," do so; otherwise use the "uncertain" response category.

Part I. Directions. Items 1-60 ask you to identify terms associated with one of three schools of literary criticism. For each odd-numbered question, select the correct term. For each even-numbered question, select the school of criticism with which the preceding term is associated.

1. The typical or recurring image which allows one work of literature to be connected with another and thereby helps unify and integrate literary experience.
   - A. organic unity
   - B. archetype
   - C. architectonics
   - D. metaphor
   - E. uncertain

2. The above term is associated with
   - A. New Criticism or contextualism
   - B. Neo-Aristotelianism or formalism
   - C. Archetypal criticism, specifically the criticism of Northrop Frye
   - D. Uncertain

3. A mode of literature in which the hero's power of action and his environment are similar to our own.
   - A. romantic
   - B. mythic
   - C. ironic
   - D. low mimetic
   - E. uncertain

4. The above term is associated with
   - A. New Criticism or contextualism
   - B. Neo-Aristotelianism or formalism
   - C. Archetypal criticism, specifically the criticism of Northrop Frye
   - D. Uncertain

5. Ambiguity which results from the capacity of words to stimulate several different streams of thought in literature.
   - A. tension
   - B. subjective surface
   - C. dianoia
   - D. plurisignation
   - E. uncertain

6. The above term is associated with
   - A. New Criticism
   - B. Neo-Aristotelianism
   - C. Archetypal criticism
   - D. Uncertain

7. Types or categories into which literary works are grouped according to form or technique such as epic, tragedy, lyric, etc.
   - A. archetype
   - B. low mimetic
   - C. cluster
   - D. genre
   - E. uncertain

8. The above term is associated with
   - A. New Criticism
   - B. Neo-Aristotelianism
   - C. Archetypal criticism
   - D. Uncertain

9. The kind of meaning in a work of literature in which there is a correlation between it and an external body of propositions or facts.
   - A. literal meaning
   - B. descriptive meaning
   - C. formal meaning
   - D. anagogic meaning
   - E. uncertain

10. The above term is associated with
    A. New Criticism
    B. Neo-Aristotelianism
    C. Archetypal criticism
    D. Uncertain

11. Analysis of meanings and relationships of the language and imagery of a poem.
    A. explication
    B. formal analysis
    C. heresy of paraphrase
    D. architectonics
    E. uncertain

12. The above term is associated with
    A. New Criticism
    B. Neo-Aristotelianism
    C. Archetypal Criticism
    D. Uncertain

13. The kind of metaphorical relationship between two symbols which is expressed as a statement of hypothetical identity (A is B).
    A. literal metaphor
    B. formal metaphor
    C. archetypal metaphor
    D. anagogic metaphor
    E. uncertain

14. The above term is associated with
    A. New Criticism
    B. Neo-Aristotelianism
    C. Archetypal criticism
    D. Uncertain

15. The irrelevant detail, the concrete, local life of a work of literature which suggests the qualitative richness of experience.
    A. texture
    B. tension
    C. concrete universal
    D. objective correlative
    E. uncertain

16. The above term is associated with
    A. New Criticism
    B. Neo-Aristotelianism
    C. Archetypal criticism
    D. Uncertain

17. The synthesizing principle in a work of literature, the dynamis or power which makes the various parts of a work of literature one determinate whole.
    A. form
    B. organic unity
    C. architecture
    D. objective correlative
    E. uncertain

18. The above term is associated with
    A. New Criticism
    B. Neo-Aristotelianism
    C. Archetypal criticism
    D. Uncertain

19. Structural qualities of proportion, unity and emphasis which make a work of literature proceed logically and smoothly from beginning to end.
    A. architectonics
    B. texture
    C. archetype
    D. aesthetic distance
    E. uncertain

20. The above term is associated with
    A. New Criticism
    B. Neo-Aristotelianism
    C. Archetypal criticism
    D. Uncertain

21. Symbolism in literature which presents the infinitely desirable, in which the lusts and ambitions of man are identified with, adapted to, or projected on the gods.
    A. apocalyptic
    B. demonic
    C. epic
    D. tragic
    E. uncertain

22. The above term is associated with
    A. New Criticism
    B. Neo-Aristotelianism
    C. Archetypal criticism
    D. Uncertain

23. The criterion by which all parts of a work of literature are to be judged in their relationship to each other in terms of the final effect created.
    A. probability
    B. possibility
    C. magnitude
    D. sequence of events
    E. uncertain

24. The above term is associated with
    A. New Criticism
    B. Neo-Aristotelianism
    C. Archetypal criticism
    D. Uncertain

25. Expression in literature of the enduring, through an author's use of the specific, the local, the particular.
    A. controlling image
    B. texture
    C. autotelic
    D. concrete universal
    E. uncertain

26. The above term is associated with
    A. New Criticism
    B. Neo-Aristotelianism
    C. Archetypal criticism
    D. Uncertain

27. The reader's attempt to locate poetic value in statements about what a poem means.
    A. objective correlative
    B. intentional fallacy
    C. heresy of paraphrase
    D. aesthetic distance
    E. uncertain

28. The above term is associated with
    A. New Criticism
    B. Neo-Aristotelianism
    C. Archetypal criticism
    D. Uncertain

29. The inseparability of form and content in a work of literature, usually expressed in a biological metaphor.
    A. organic unity
    B. tension
    C. simultaneous structure
    D. autonomous evolution
    E. uncertain

30. The above term is associated with
    A. New Criticism
    B. Neo-Aristotelianism
    C. Archetypal criticism
    D. Uncertain

31. The four narrative pregeneric categories of literature (romantic, tragic, comic, ironic) which are broader or logically prior to literary genres.
    A. mythoi
    B. architectonics
    C. archetypes
    D. monads
    E. uncertain

32. The above term is associated with
    A. New Criticism
    B. Neo-Aristotelianism
    C. Archetypal criticism
    D. Uncertain

33. A science whose chief purpose is the discovery and statement of the principles which govern the production of works of literature and which detail the principles by which literature is to be judged.
    A. explication
    B. formal analysis
    C. practical criticism
    D. poetics
    E. uncertain

34. The above term is associated with
    A. New Criticism
    B. Neo-Aristotelianism
    C. Archetypal criticism
    D. Uncertain

35. The poet's equivalent in literature for his emotion.
    A. aesthetic distance
    B. objective correlative
    C. intention
    D. displacement
    E. uncertain

36. The above term is associated with
    A. New Criticism
    B. Neo-Aristotelianism
    C. Archetypal criticism
    D. Uncertain

37. The principle which allows a work of literature to be talked about in terms of the operation of the symbolic structures which exist in it, whether symbol functions as motif, sign, image, archetype or monad.
    A. principle of metaphorical counterstatement
    B. principle of indigenous form
    C. principle of levels of imagery
    D. principle of polysemous meaning
    E. uncertain

38. The above term is associated with
    A. New Criticism
    B. Neo-Aristotelianism
    C. Archetypal criticism
    D. Uncertain

39. The kind of emotional effect associated with viewing the actions of a hero of tragedy.
    A. catastrophe
    B. antistrophe
    C. catharsis
    D. catalexis
    E. uncertain

40. The above term is associated with
    A. New Criticism
    B. Neo-Aristotelianism
    C. Archetypal criticism
    D. Uncertain

41. That in nature or life which is copied or represented in literature and which accounts for the kind of literature in which the copy is presented.
    A. agent
    B. formal cause
    C. controlling image
    D. aesthetic effect
    E. uncertain

42. The above term is associated with
    A. New Criticism
    B. Neo-Aristotelianism
    C. Archetypal criticism
    D. Uncertain

43. Effect produced by a poet when an emotion or experience is objectified by the proper use of form in literature.
    A. objective correlative
    B. displacement
    C. aesthetic distance
    D. epiphany
    E. uncertain

44. The above term is associated with
    A. New Criticism
    B. Neo-Aristotelianism
    C. Archetypal criticism
    D. Uncertain

45. Explanation of a work of literature by answering, "How do the parts combine in the whole?"
    A. formal analysis
    B. explication
    C. paraphrase
    D. rhetoric
    E. uncertain

46. The above term is associated with
    A. New Criticism
    B. Neo-Aristotelianism
    C. Archetypal criticism
    D. Uncertain

47. That phase of literature in which the unit of symbolism operates as monad; a single, infinite, and eternal verbal symbol which becomes the center of one's total literary experience.
    A. literal phase
    B. descriptive phase
    C. formal phase
    D. anagogic phase
    E. uncertain

48. The above term is associated with
    A. New Criticism
    B. Neo-Aristotelianism
    C. Archetypal criticism
    D. Uncertain

49. The adaptation of myth and metaphor to canons of morality or plausibility.
    A. harmonic modulation
    B. displacement
    C. structural transformation
    D. reduction
    E. uncertain

50. The above term is associated with
    A. New Criticism
    B. Neo- Aristotelianism
    C. Archetypal criticism
    D. Uncertain

51. The integral unity in a poem which results from resolution of conflicts of abstractions and concreteness, of general and particular.
    A. concrete universal
    B. tension
    C. texture
    D. aesthetic distance
    E. uncertain

52. The above term is associated with
    A. New Criticism
    B. Neo-Aristotelianism
    C. Archetypal criticism
    D. Uncertain

53. Error of judging a work of literature in terms of the author's purpose.
    A. affective fallacy
    B. intentional fallacy
    C. heresy of paraphrase
    D. formal misidentification
    E. uncertain

54. The above term is associated with
    A. New Criticism
    B. Neo-Aristotelianism
    C. Archetypal criticism
    D. Uncertain

55. The kind of literature (such as epic, tragedy, comedy) which is ordered, not to doctrine, but to a plot.
    A. didactic poetry
    B. lyric poetry
    C. mimetic poetry
    D. fictional poetry
    E. uncertain

56. The above term is associated with
    A. New Criticism
    B. Neo-Aristotelianism
    C. Archetypal criticism
    D. Uncertain

57. A narrative in which some characters are superhuman beings; a conventionalized or stylized narrative not fully adapted to plausibility or realism.
    A. romance
    B. allegory
    C. myth
    D. epic
    E. uncertain

58. The above term is associated with
    A. New Criticism
    B. Neo-Aristotelianism
    C. Archetypal criticism
    D. Uncertain

59. The particular temporal synthesis effected by the author of the elements of action, character, thought.
    A. imagery
    B. content
    C. plot
    D. theme
    E. uncertain

60. The above term is associated with
    A. New Criticism
    B. Neo-Aristotelianism
    C. Archetypal criticism
    D. Uncertain

Part II. Directions. Items 61-120 ask you to select the school of criticism with which certain theoretical positions are associated. For each odd-numbered statement (or series of statements) select the school of criticism with which the statement is associated. For each even-numbered item you are asked to indicate whether you "agree," "disagree" or are "uncertain" about the preceding theoretical position.

61. The function of literary criticism is to "democratize" literature by pointing out the relationships of its forms, patterns, and meanings to the total form of literature and to our total experience with it.
    A. New Criticism or contextualism
    B. Neo-Aristotelianism or formalism
    C. Archetypal Criticism, specifically of Northrop Frye
    D. Uncertain

62. With the above statement, I
    A. agree
    B. disagree
    C. am uncertain

63. The extremes of literary design, myth and naturalism, reflect the metaphorical relationship of reality and human desire.
    A. New Criticism or contextualism
    B. Neo-Aristotelianism or formalism
    C. Archetypal Criticism, specifically of Northrop Frye
    D. Uncertain

64. With the above statement, I
    A. agree
    B. disagree
    C. am uncertain

65. The major task of the literary critic is to establish value by considering the effect of a literary work in relation to the effect produced by other works of the same kind.
    A. New Criticism
    B. Neo-Aristotelianism
    C. Archetypal Criticism
    D. Uncertain

66. With the above statement, I
    A. agree
    B. disagree
    C. am uncertain

67. Plot considered formally is the most important virtue of the drama or the novel because plot considered formally is the final end which everything in the work is made to serve.
    A. New Criticism
    B. Neo-Aristotelianism
    C. Archetypal Criticism
    D. Uncertain

68. With the above statement, I
    A. agree
    B. disagree
    C. am uncertain

69 The act of creation is a kind of ritual or act of imitation of a ritual; in its narrative aspect, literature is a recurrent act of symbolic communication. The cardinal ritual is the recurrent creation of the hero.
    A. New Criticism
    B. Neo-Aristotelianism
    C. Archetypal Criticism
    D. Uncertain

70. With the above statement, I
    A. agree
    B. disagree
    C. am uncertain

71. A poem cannot be reduced to any statements about it; to say completely what a poem is, does or means, a critic would end up rewriting the poem exactly as it was in the first place.
    A. New Criticism
    B. Neo-Aristotelianism
    C. Archetypal Criticism
    D. Uncertain

72. With the above statement, I
    A. agree
    B. disagree
    C. am uncertain

73. Literature can be described as exhibiting various phases, from literal to anagogic. The various phases can be defined by the kind of meaning attached to the unit of symbolism which is isolated for critical attention.

    A. New Criticism
    B. Neo-Aristotelianism
    C. Archetypal Criticism
    D. Uncertain

74. With the above statement, I
    A. agree
    B. disagree
    C. am uncertain

75. Value resides in a literary object independent of anyone's interest in the object.
    A. New Criticism
    B. Neo-Aristotelianism
    C. Archetypal Criticism
    D. Uncertain

76. With the above statement, I
    A. agree
    B. disagree
    C. am uncertain

77. A poem has a single form and is an ordered and complete whole in the sense that all of the parts are properly arranged with the least important part ordered to a superior part.
    A. New Criticism
    B. Neo-Aristotelianism
    C. Archetypal Criticism
    D. Uncertain

78. With the above statement, I
    A. agree
    B. disagree
    C. am uncertain

79. The special or peculiar nature of a work of literature can be explained by reference to the causes or reasons for its existence: formal cause, efficient cause, final cause, material cause.
    A. New Criticism
    B. Neo-Aristotelianism
    C. Archetypal Criticism
    D. Uncertain

80. With the above statement, I
    A. agree
    B. disagree
    C. am uncertain

81. The symbolism of the Bible and of classical mythology can be used as a grammar for the recurring imagery out of which literature is made.
    A. New Criticism
    B. Neo-Aristotelianism
    C. Archetypal Criticism
    D. Uncertain

82. With the above statement, I
    A. agree
    B. disagree
    C. am uncertain

83. Literature exists objectively as a total form or self-contained universe with a structure which criticism seeks to articulate; but literature also exists as a subjective structure which a student achieves as a result of literary experience.
    A. New Criticism
    B. Neo-Aristotelianism
    C. Archetypal Criticism
    D. Uncertain

84. With the above statement, I
    A. agree
    B. disagree
    C. am uncertain

85. The act of criticism needs to be separated from our immediate experience of literature since immediate experience is temporal and criticism is spatial.
    A. New Criticism
    B. Neo-Aristotelianism
    C. Archetypal Criticism
    D. Uncertain

86. With the above statement, I
    A. agree
    B. disagree
    C. am uncertain

87. A work of literature is to be distinguished from other verbal constructions (e.g., science, history, philosophy) on the basis that literature is an analogue or imitation of some natural process or form such as human action, character, or thought.
    A. New Criticism
    B. Neo-Aristotelianism
    C. Archetypal Criticism
    D. Uncertain

88. With the above statement, I
    A. agree
    B. disagree
    C. am uncertain

89. What makes the language of poetry poetic is its special phonemic, syntactic, and lexical relationships within the poem. The language of poetry is characterized by verbal complexity, endless qualifications, double meanings, and ironically controlled contradictions.
   - A. New Criticism
   - B. Neo-Aristotelianism
   - C. Archetypal Criticism
   - D. Uncertain

90. With the above statement, I
   - A. agree
   - B. disagree
   - C. am uncertain

91. Poetic form varies with the particular demands of each work of literature; poetic form and content are organically inseparable in a given work.
   - A. New Criticism
   - B. Neo-Aristotelianism
   - C. Archetypal Criticism
   - D. Uncertain

92. With the above statement, I
   - A. agree
   - B. disagree
   - C. am uncertain

93. The major task of the literary critic is to judge the unique language system of a work of literature and to point out where that system excels or is deficient.
   - A. New Criticism
   - B. Neo-Aristotelianism
   - C. Archetypal Criticism
   - D. Uncertain

94. With the above statement, I
   - A. agree
   - B. disagree
   - C. am uncertain

95. Each work of literature is sui generis, a totally unique verbal construction.
   - A. New Criticism
   - B. Neo-Aristotelianism
   - C. Archetypal Criticism
   - D. Uncertain

96. With the above statement, I
   - A. agree
   - B. disagree
   - C. am uncertain

97. The major structural elements of a work of literature are the media or matter, the objects or forms imitated in literature, and the style or manner.
   - A. New Criticism
   - B. Neo-Aristotelianism
   - C. Archetypal Criticism
   - D. Uncertain

98. With the above statement, I
   - A. agree
   - B. disagree
   - C. am uncertain

99. The aesthetic experience is different in kind, not degree, from other experiences. The aesthetic experience is different in kind from social, moral or religious experiences with poetry, for example.
   - A. New Criticism
   - B. Neo-Aristotelianism
   - C. Archetypal Criticism
   - D. Uncertain

100. With the above statement, I
A. agree
B. disagree
C. am uncertain

101. Poetry is autonomous; the poem is an objective structure which has its own mode of existence.
A. New Criticism
B. Neo-Aristotelianism
C. Archetypal Criticism
D. Uncertain

102. With the above statement, I
A. agree
B. disagree
C. am uncertain

103. Species of literature (tragedy, comedy, etc.) can be distinguished from each other by identifying the peculiar emotional effect aroused as determined by the capacity of the structural elements present in a work of literature to arouse such an effect.
A. New Criticism
B. Neo-Aristotelianism
C. Archetypal Criticism
D. Uncertain

104. With the above statement, I
A. agree
B. disagree
C. am uncertain

105. Literary meaning may best be described as hypothetical; the meaning of a work of literature exists in the hypothetical or assumed relation of the content of literature to the external world.
A. New Criticism
B. Neo-Aristotelianism
C. Archetypal Criticism
D. Uncertain

106. With the above statement, I
A. agree
B. disagree
C. am uncertain

107. The reality of literature consists of the immediacy that we feel in experience itself.
A. New Criticism
B. Neo-Aristotelianism
C. Archetypal Criticism
D. Uncertain

108. With the above statement, I
A. agree
B. disagree
C. am uncertain

109. The creative act may be considered as an ordering or combining of conventional parts in certain prescribed ways to produce new artificial wholes having a certain kind of effect.
A. New Criticism
B. Neo-Aristotelianism
C. Archetypal Criticism
D. Uncertain

110. With the above statement, I
A. agree
B. disagree
C. am uncertain

111. The structural principles of literature are to be derived from literature as a whole since literature is made from the context of prior literature.
   A. New Criticism
   B. Neo-Aristotelianism
   C. Archetypal Criticism
   D. Uncertain

112. With the above statement, I
   A. agree
   B. disagree
   C. am uncertain

113. The structure of poetry and its meaning are controlled by the context of the individual poem. The language of a poem points internally, not externally.
   A. New Criticism
   B. Neo-Aristotelianism
   C. Archetypal Criticism
   D. Uncertain

114. With the above statement, I
   A. agree
   B. disagree
   C. am uncertain

115. When reading a work of literature, it is necessary for the critic to know two languages: 1) the language of the work itself and 2) the language of symbols which form the narrative pattern and the pattern of imagery in the work.
   A. New Criticism
   B. Neo-Aristotelianism
   C. Archetypal Criticism
   D. Uncertain

116. With the above statement, I
   A. agree
   B. disagree
   C. am uncertain

117. The problem in discovering the structure of a work of literature is "How does the material nature of a work relate to its formal nature?" since form is a principle or complex set of principles which gives to subject-matter the power it has to affect our emotions and opinions in a certain definite way.
   A. New Criticism
   B. Neo-Aristotelianism
   C. Archetypal Criticism
   D. Uncertain

118. With the above statement, I
   A. agree
   B. disagree
   C. am uncertain

119. The language of poetry is governed by everything else in the poem; the major thing to look at in a poem is its structure.
   A. New Criticism
   B. Neo-Aristotelianism
   C. Archetypal Criticism
   D. Uncertain

120. With the above statement, I
   A. agree
   B. disagree
   C. am uncertain

APPENDIX B

FORM B OF THE TEST ON THEORIES OF CRITICISM

FORM B
University of
Illinois
ISCPET

INSTRUMENT TO SURVEY KNOWLEDGE OF LITERARY CRITICISM

This questionnaire is designed to survey what you know about literary criticism, its theory and not its practical application in making statements about particular works of literature.

You are not expected to be able to answer all of the questions, but do as well as you can. For each item there is a space to mark "uncertain" if you are not sure of the answer. If you can make an "educated guess," do so; otherwise use the "uncertain" response category.

Directions for Completing the Answer Sheet.

1. In the spaces marked "your last name" print the name of your college or university according to the abbreviation system indicated below. (Also blacken the letters corresponding to this abbreviation system.)

College or University	Abbreviation
Aurora College	Aurora
Bradley University	Bradley
DePaul University	DePaul
Greenville College	Green
Illinois State University	Ill State
Illinois Wesleyan University	Ill Wes
Knox College	Knox
Loyola University	Loyola
Monmouth College	Monmouth
North Central College	North Central
Northwestern University	Northwestern
Olivet Nazarene College	Olivet
Rockford College	Rockford
Roosevelt University	Roosevelt
St. Xavier College	St. Xavier
Southern Illinois University	SIU
University of Chicago	Chicago
University of Illinois	U of I
Western Illinois University	Western

2. Blacken "B" under "Test Form."

3. In the first column of "Special Codes," blacken:

   number 1 if you are a freshman in college

   number 2 if you are a sophomore in college

   number 3 if you are a junior in college

   number 4 if you are a senior in college

   number 5 if you are a graduate student

   number 6 if you fall into any other college classification

4. In the second column of "Special Codes," blacken:

   number 0 if you have had no courses in literary criticism. Such a course might be called "Practical Criticism," "Theories of Criticism," "Approaches to Literature," or "History of Criticism," for example.

   number 1 if you have had one such course

   number 2 if you have had two such courses or more

5. In the third and fourth columns of "Special Codes" blacken the numbers which correspond with your estimated grade point average in English (based on a four point system where A 4, B 3, C 2, and D 1.) Hence, if your estimated grade average is 3.5, you would mark 3 in column 3 and 5 in column 4.

6. Blacken only the month in which you are taking this survey.

7. Blacken the appropriate space for your sex.

8. LEAVE ALL OTHER SPACES EMPTY.

Part I. Directions. Items 1-36 ask you to identify terms associated with one of three schools of literary criticism. For each odd-numbered question, select the correct term. For each even-numbered question, select the school of criticism with which the preceding correct term is associated.

1. The typical or recurring image which allows one work of literature to be connected with another and thereby helps unify and integrate literary experience.
   A. organic unity
   B. archetype
   C. architectonics
   D. metaphor
   E. uncertain

2. The above term is associated with
   A. New Criticism
   B. Neo-Aristotelianism
   C. Archetypal criticism, specifically the criticism of Northrop Frye
   D. Uncertain

3. A mode of literature in which the hero's power of action and his environment are similar to our own.
   A. romantic
   B. mythic
   C. ironic
   D. low mimetic
   E. uncertain

4. The above term is associated with
   A. New Criticism
   B. Neo-Aristotelianism
   C. Archetypal criticism
   D. Uncertain

5. Types or categories into which literary works are grouped according to form or technique such as epic, tragedy, lyric, etc.
   A. archetype
   B. prototype
   C. cluster
   D. genre
   E. uncertain

6. The above term is associated with
   A. New Criticism
   B. Neo-Aristotelianism
   C. Archetypal criticism
   D. Uncertain

7. Analysis of meanings and relationships of the language and imagery of a poem.
   A. explication
   B. synthetics
   C. prosody
   D. architectonics
   E. uncertain

8. The above term is associated with
   A. New Criticism
   B. Neo-Aristotelianism
   C. Archetypal Criticism
   D. Uncertain

9. The irrelevant detail, the concrete, local life of a work of literature which suggests the qualitative richness of experience.
   A. texture
   B. symbol
   C. concrete universal
   D. objective correlative
   E. uncertain

10. The above term is associated with
   A. New Criticism
   B. Neo-Aristotelianism
   C. Archetypal criticism
   D. Uncertain

11. Symbolism or imagery in literature which presents the infinitely desirable, in which the lusts and ambitions of man are identified with, adapted to, or projected on the gods.
   A. apocalyptic
   B. demonic
   C. comic
   D. tragic
   E. uncertain

12. The above term is associated with
   A. New Criticism
   B. Neo-Aristotelianism
   C. Archetypal criticism
   D. Uncertain

13. Expression in literature of the enduring, through an author's use of the specific, the local, the particular.
    A. controlling image
    B. solecism
    C. utopia
    D. concrete universal
    E. uncertain

14. The above term is associated with
    A. New Criticism
    B. Neo-Aristotelianism
    C. Architypal criticism
    D. Uncertain

15. The reader's attempt to locate poetic value in statements about what a poem means.
    A. objective correlative
    B. intentional fallacy
    C. heresy of paraphrase
    D. aesthetic distance
    E. uncertain

16. The above term is associated with
    A. New Criticism
    B. Neo-Aristotelianism
    C. Archetypal criticism
    D. Uncertain

17. The inseparability of form and content in a work of literature.
    A. organic unity
    B. tension
    C. simultaneous structure
    D. autonomous evolution
    E. uncertain

18. The above term is associated with
    A. New Criticism
    B. Neo-Aristotelianism
    C. Archetypal criticism
    D. Uncertain

19. The four narrative pregeneric categories of literature (romantic, tragic, comic, ironic) which are broader or logically prior to literary genres.
    A. mythoi
    B. architectonics
    C. archetypes
    D. monads
    E. uncertain

20. The above term is associated with
    A. New Criticism
    B. Neo-Aristotelianism
    C. Archetypal criticism
    D. Uncertain

21. A science which is concerned with differentiation and analysis of poetic forms or species in terms of all the causes which converge to produce their respective emotional effects.
    A. thematics
    B. formal analysis
    C. practical criticism
    D. poetics
    E. uncertain

22. The above term is associated with
    A. New Criticism
    B. Neo-Aristotelianism
    C. Archetypal criticism
    D. Uncertain

23. The kind of emotional effect associated with viewing the actions of a hero of tragedy.
    A. catastrophe
    B. antistrophe
    C. catharsis
    D. catalexis
    E. uncertain

24. The above term is associated with
    A. New Criticism
    B. Neo-Aristotelianism
    C. Archetypal criticism
    D. Uncertain

25. That in nature or life which is copied or represented in literature and which accounts for the kind of literature in which the copy is presented.
    A. agent
    B. formal cause
    C. analogue
    D. prototype
    E. uncertain

26. The above term is associated with
    A. New Criticism
    B. Neo-Aristotelianism
    C. Archetypal criticism
    D. Uncertain

27. That phase of literature in which the unit of symbolism operates as monad; a single, infinite, and eternal verbal symbol which becomes the center of one's total literary experience.
    A. literal phase
    B. descriptive phase
    C. formal phase
    D. anagogic phase
    E. uncertain

28. The above term is associated with
    A. New Criticism
    B. Neo-Aristotelianism
    C. Archetypal criticism
    D. Uncertain

29. Error of judging a work of literature in terms of the author's purpose.
    A. affective fallacy
    B. Intentional fallacy
    C. heresy of paraphrase
    D. formal misidentification
    E. uncertain

30. The above term is associated with
    A. New Criticism
    B. Neo-Aristotelianism
    C. Archetypal criticism
    D. Uncertain

31. The particular temporal synthesis effected by the author of the elements of action, character, thought.
    A. imagery
    B. content
    C. plot
    D. theme
    E. uncertain

32. The above term is associated with
    A. New Criticism
    B. Neo-Aristotelianism
    C. Archetypal criticism
    D. Uncertain

33. That which describes the function of literature as a heightened or selective imitation of experience.
    A. mimesis
    B. expressionism
    C. tour de force
    D. objectivity
    E uncertain

34. The above term is associated with
    A. New Criticism
    B. Neo-Aristotelianism
    C. Archetypal Criticism
    D. Uncertain

35. The principle at work in fiction accounts for the presence of the structural features of myth even though the fiction is adapted to canons of morality or plausibility.
    A. the principle of tension
    B. the principle of aesthetic distance
    C. the principle of displacement
    D. the principle of periphrasis

36. The above term is associated with
    A. New Criticism
    B. Neo-Aristotelianism
    C. Archetypal Criticism
    D. Uncertain

Part II. Directions. Items 37-57 ask you to select the school of criticism with which certain theoretical positions are associated. For each statement (or series of statements) select the school of criticism with which the statement is associated.

37. The function of literary criticism is to "democratize" literature by pointing out the relationships of its forms, patterns, and meanings to the total form of literature and to our total experience with it.
    A. New Criticism
    B. Neo-Aristotelianism
    C. Archetypal Criticism, specifically of Northrop Frye
    D. Uncertain

38. The extremes of literary design, myth and naturalism, reflect the metaphorical relationship of reality and human desire.
    A. New Criticism
    B. Neo-Aristotelianism
    C. Archetypal Criticism
    D. Uncertain

39. The major task of the literary critic is to establish value by considering the effect of a literary work in relation to the effect produced by other works of the same kind.
    A. New Criticism
    B. Neo-Aristotelianism
    C. Archetypal Criticism
    D. Uncertain

40. Plot considered formally is the most important virtue of the drama or the novel because plot considered formally is the final end which everything in the work is made to serve.
    A. New Criticism
    B. Neo-Aristotelianism
    C. Archetypal Criticism
    D. Uncertain

41. The act of creation is a kind of ritual or act of imitation of a ritual; in its narrative aspect, literature is a recurrent act of symbolic communication. The cardinal ritual is the recurrent creation of the hero.
    A. New Criticism
    B. Neo-Aristotelianism
    C. Archetypal Criticism
    D. Uncertain

42. A poem cannot be reduced to any statements about it; to say completely what a poem is, does or means, a critic would end up rewriting the poem exactly as it was in the first place.
   - A. New Criticism
   - B. Neo-Aristotelianism
   - C. Archetypal Criticism
   - D. Uncertain

43. Value resides in a literary object independent of anyone's interest in the object.
   - A. New Criticism
   - B. Neo-Aristotelianism
   - C. Archetypal Criticism
   - D. Uncertain

44. A poem has a single form and is an ordered and complete whole in the sense that all of the parts are properly arranged with the least important part ordered to a superior part.
   - A. New Criticism
   - B. Neo-Aristotelianism
   - C. Archetypal Criticism
   - D. Uncertain

45. The special or peculiar nature of a work of literature can be explained by reference to the causes or reasons for its existence; formal cause, efficient cause, final cause, material cause.
   - A. New Criticism
   - B. Neo-Aristotelianism
   - C. Archetypal Criticism
   - D. Uncertain

46. The symbolism of the Bible and of classical mythology can be used as a grammar for the recurring imagery out of which literature is made.
   - A. New Criticism
   - B. Neo-Aristotelianism
   - C. Archetypal Criticism
   - D. Uncertain

47. What makes the language of poetry poetic is its special phonemic, syntactic, and lexical relationships within the poem. The language of poetry is characterized by verbal complexity, endless qualifications, double meanings, and ironically controlled contradictions.
   - A. New Criticism
   - B. Neo-Aristotelianism
   - C. Archetypal Criticism
   - E. Uncertain

48. Although literature may have for its content something called "life," "truth," "experience," and the like, literature derives its form for organization of content from other literature. In other words, literature shapes itself and is not shaped externally.
   - A. New Criticism
   - B. Neo-Aristotelianism
   - C. Archetypal Criticism
   - D. Uncertain

49. The major task of the literary critic is to judge the unique language system of a work of literature and to point out where that system excels or is deficient.
   - A. New Criticism
   - B. Neo-Aristotelianism
   - C. Archetypal Criticism
   - D. Uncertain

50. Each work of literature is sui generis, a totally unique verbal construction.
   - A. New Criticism
   - B. Neo-Aristotelianism
   - C. Archetypal Criticism
   - D. Uncertain

51. The major structural elements of a work of literature are the media or matter, the objects or forms imitated, and the style or manner.
   A. New Criticism
   B. Neo-Aristotelianism
   C. Archetypal Criticism
   D. Uncertain

52. Poetry is autonomous; the poem is an objective structure which has its own mode of existence.
   A. New Criticism
   B. Neo-Aristotelianism
   C. Archetypal Criticism
   D. Uncertain

53. Criticism is chiefly concerned with literature as a social fact, a mode of communication in which literature becomes an expression of man's attempt to civilize or to construct a total human form out of nature.
   A. New Criticism
   B. Neo-Aristotelianism
   C. Archetypal Criticism
   D. Uncertain

54. The creative act may be considered as an ordering or combining of conventional parts in certain prescribed ways to produce new artificial wholes having a certain kind of effect.
   A. New Criticism
   B. Neo-Aristotelianism
   C. Archetypal Criticism
   D. Uncertain

55. The structure of poetry and its meaning are controlled by the context of the individual poem. The language of a poem points internally, not externally.
   A. New Criticism
   B. Neo-Aristotelianism
   C. Archetypal Criticism
   D. Uncertain

56. The problem in discovering the structure of a work of literature is "How does the material nature of a work relate to its formal nature?" since form is a principle or complex set of principles which gives to subject-matter the power it has to affect our emotions and opinions in a certain definite way.
   A. New Criticism
   B. Neo-Aristotelianism
   C. Archetypal Criticism
   D. Uncertain

57. The meaning or significance of a work of literature resides in the shape or form of the expression of the relation between desire and experience, whether this relationship is expressed as tragedy, irony, comedy, etc.
   A. New Criticism
   B. Neo-Aristotelianism
   C. Archetypal Criticism
   D. Uncertain

Part III. Directions. For each book numbered below, blacken space "A" if you have read it or a substantial portion of it. Blacken space "B" if you have not read it or a substantial portion of it. (Some of these books may have been used in a college or university course in which you were enrolled.)

58. The Languages of Criticism and the Structure of Poetry by R. S. Crane

59. Critics and Criticism by R. S. Crane

60. The Structure of Literature by Paul Goodman

61. The Rhetoric of Fiction by Wayne Booth

62. The Armed Vision by Stanley Edgar Hyman

63. Critical Performance by Stanley Edgar Hyman

64. Theory of Literature by Rene' Wellek and Austin Warren

65. Concepts of Criticism by Rene' Wellek

66. Literary Criticism: A Short History by W. K. Wimsatt Jr. and Cleanth Brooks

67. Anatomy of Criticism by Northrop Frye

68. The Well-Tempered Critic by Northrop Frye

69. Northrop Frye in Modern Criticism edited by Murray Krieger

70. The Educated Imagination by Northrop Frye

71. The Mirror and the Lamp by M. H. Abrams

72. The New Apologists for Poetry by Murray Krieger

73. Age of Criticism by William Van O'Connor

74. A Glossary of the New Criticism by William Elton

75. The Well Wrought Urn by Cleanth Brooks

76. Philosophy of Literary Form by Kenneth Burke

77. A Grammar of Motives by Kenneth Burke

78. The Use of Poetry and Use of Criticism by T. S. Eliot

79. Three Voices of Poetry by T. S. Eliot

80. Seven Types of Ambiguity by William Empson

81. The World's Body by John Crowe Ransom

82. The New Criticism by John Crowe Ransom

83. The Function of Criticism by Yvor Winters

84. Practical Criticism by I. A. Richards

85. Principles of Literary Criticism by I. A. Richards